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## Crisis in the classroom

Friday,  
September 1, 1972



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**Helena Rubinstein**

## INSIDE

**BABE, 1997** — Israel Kollat discusses the significance of the First Zionist Congress, on its 75th anniversary. Page 5.

**NIXON ON THE HIGH ROAD** — The incumbent President plans to stay above it all in the campaign, to protect his immense lead in the polls. By Sam Lipski, our Washington correspondent. Page 7.

**OPTIMISTS AND PESSIMISTS** — Erwin Frenkel reflects on some aspects of the internal debate on the territories. Page 9.

**REBEL ARCHITECT** — Art Kitcher's stormy year on the Municipality's Urban Planning Unit has been terminated. Abraham Rabinovich talks to the man responsible for stopping two high-rise projects in Jerusalem. Page 11.

**OLYMPIC BLUES** — By Ephraim Kishon. Page 17.

**TORA AND FLORA** — By L. I. Rabinowitz. Page 17.

**CAESAREA** — Archaeologists have spent two years digging up 1-38,000th of the site of Roman provincial capital. Malka Rabinowitz reports. Page 18.



**ARTS AND ENTERTAINMENT** — Norman Jewison and 'Superstar,' page 26; Agnon on stage, theatre by Mendel Kohnsky, page 27; I.P.O. goes on Americas tour, by Yohanan Boehm, page 28; Art reviews, gallery guide, page 28; Television and radio reviews, page 31; TV-radio schedules, page 30; What's On pages 32-33; Cinemas, page 34; Foster, page 35.

**BOOKS** — An emphasis on learning, page 12; Where are our baby birds flying, page 14; Mental illness in fiction, page 15.

**FAMILY** — Marketing with Martha, page 20; reflections on a street museum, by Helga Dudman, page 21; Fashion fairs, by Catherine Rosenbater, page 22; The Plumber, in Life in Galilee, page 23; Ring-and-white Garden Hints for September, page 24.

The cover photo is by David Rubinger



(Rubinger)

## Crisis in the classroom

After a tough four-hour bargaining session between Education Minister Yigal Allon and the 53-member Teachers Union central committee, the threatened strike of first, seventh and ninth grades was called off at the last moment yesterday afternoon, and all classes should start the school year this morning. The question of class size, which is the teachers unions' major complaint in current negotiations, is just one of the problems faced by the school system. LEA LEVAVI reports.



(Braun)

IT is a truth universally acknowledged that schools in Israel today are in want of at least 3,500 teachers. The teachers unions proclaim it angrily; the pupils — or in any case their parents — fret about it; even the Ministry of Education and Culture readily admits it. The first question that comes to minds is, why has the Ministry overlooked the critical teacher shortage until the very last moment?

economy, teaching is not attractive — whereas increased immigration and the rising birth rate necessitate more teachers.

What has made the situation suddenly seem so critical, added Mr. Yisraeli, was the teachers' demand for less overcrowding in the classrooms. If this demand were met, 11,500 additional teachers would be needed, not to mention those already required to fill existing vacancies.

### Class size

Teachers claim that a reduction in class size is necessary, especially at the elementary level, because children come from widely different cultural backgrounds and large, diversified groups are hard to teach properly. The Ministry's reply is that this would cost millions of pounds in building, and in training and paying teachers, even if the manpower shortage were solved.

Research, it should be pointed out, has also not established conclusively that smaller classes necessarily lead to greater achievement — whereas increased immigration and the rising birth rate necessitate more teachers.

They can't get a job within a kilometre of their homes, they leave the profession. Why don't they go to the north or south, where they are needed desperately? They probably wouldn't even go to the Hatikva quarter where they are also needed.

I RAISED this problem with teachers and parents as part of a more general discussion of problems facing the educational system as the new school year begins. The Histadrut Teachers' Union — which is fighting hard to ease overcrowding — preferred to dodge the embarrassing question, "How can you make demands but many of them are spoiled. If



(Continued from page three)  
 requiring additional teachers when existing needs cannot be met?"  
 "This has nothing to do with our demands," union spokesman Naftali Aloni insisted. "If we reach an agreement with the Ministry, it will contain a provision nullifying the accord on smaller classes in areas where there aren't enough teachers. In Tel Aviv there are too many teachers; we can cut class sizes there."

The teachers' other major demand — four hours less work, in return for time spent taking university courses — is considered too expensive by the Ministry.

The union demand that the school day be raised from four to five hours for first- to fourth-grade children, however, has been accepted by the Ministry and will be implemented gradually. Salary demands, which are numerous and complicated, are still being negotiated.

Pinhas Biran — chairman of the Central Parents' Committee in Tel Aviv and a member of the National Parents' Association Secretariat, responded to my question by saying: "I don't see how they can make this demand now. People from small communities have been complaining to us for months that they don't have enough teachers."

Each interest group — teachers, parents and education officials — has its own set of problems. Some parents feel that teaching has become too professionalized and that teachers have lost their dedication. On the other hand, the two rival teachers' unions (Histadrut Teachers' Union and Secondary School Teachers' Association) consider their professionalism the most valuable thing they have. Teaching is first and foremost a profession, they insist — especially when objecting to the hiring of non-licensed teachers. A few teachers "of the old school," however, told me they think the parents are right.

"A teacher has to be more than a machine providing information in a particular field," one experienced teacher said. "He should be an example and a friend. He shouldn't consider it beneath his dignity to talk to pupils about things which interest them — things other than what's in the syllabus."

This teacher was particularly concerned about the "reform" (junior high school) programme, a subject on which the two unions and the Ministry of Education are also at odds. "Junior high schools are good for the 10 per cent of very smart youngsters from good homes," she said. "But I'm not concerned about that 10 per cent. They'll make it anyway. It's the other 90 per cent I'm worried about."

She — like the Histadrut Teachers' Union to which she belongs — feels that the junior high school has failed in its main purpose: integrating children from different social backgrounds. In practice, the junior high is divided into three levels plus slow classes; the slum children usually in level three or in a slow class. "I teach those lower levels and I can assure you these kids have an inferiority complex. Is that integration? The other purpose of the 'reform' was to raise the pupils' levels. Again I ask you 'whose levels? It lowers the levels of the slower pupils.'"

The Ministry of Education says results of current research on this subject are not yet in. Having children from different backgrounds all learning under the same roof is considered an important first step in integration. Education officials admit that real integration may require at least a generation.

The rival Secondary School Teachers' Association also objects to the junior high. But in addition to delineating that proper curricula and textbooks are not available — a claim made by both unions and denied by the Ministry — the Secondary School Teachers' Association objects to elementary school teachers and supervisors working in junior high. "If you want the junior high to be above elementary level," asked Shmuel Shimoni, assistant principal of a Tel Aviv high school and the Association's

## CRISIS IN CLASSROOM AS SCHOOL YEAR STARTS

spokesman, "how can you have elementary teachers and supervisors there?"

"These children are still at an age where they need an elementary school teacher," retorted Mrs. S. The teacher to whom I referred earlier. She had been a seventh- and eighth-grade teacher in an elementary school for many years before going into a junior high. "One of our high-school math teachers let his class out early because he had finished the day's material. An elementary school teacher would never do that. We always take the opportunity to give extra practice or to go over something again for the benefit of the slower children."

THIS teacher and many others, as well as parents, complained that the school does not teach values. Recent newspaper stories about dishonesty and other antisocial behaviour in schools strengthen this impression. I raised the question with Shevach Eden — Director of the Ministry of Education's Curriculum Division.

"I think all these reports are very much exaggerated and I'd prefer not to discuss them. You can't teach values directly. If you do, you're preaching and you can't teach anything that way. We can teach something about values by involving pupils in community service activities such as raising money for charitable causes or doing volunteer work. And anyway, training in values is an integral part of ordinary lessons. For example, if we teach history and present different views on a particular problem, we are teaching tolerance."

Mr. Eden's mention of history got us on to the old charge about history lessons — let alone lessons in the natural science — being endless conglomerations of facts, to be memorized without too much thinking.

"Over the past few years, we have developed new syllabuses emphasizing more independent thinking, group discussion and experimentation. But there also have to be facts. Incidentally, my own children got part of their education in the United States while I was taking advanced training there. Contrary to what people think here, American schools also demand a knowledge of facts."

### New ways

Most curriculum changes this year involve new ways of teaching old subjects.

"The science syllabus for the early grades is being changed, for example. We want our teachers to understand and explain the scientific discoveries of recent years." Even the physical education curriculum is being altered. "True, physical education doesn't change but ways of teaching it do. The Bible doesn't change, either, but we keep revising our syllabus to make it more interesting and understandable to today's youth."

The one specific change Mr. Eden mentioned was that Shakespeare would no longer be compulsory in the high school English curriculum. "Of course, those teachers and classes that can deal with Shakespeare will continue to do so. But we think the general aim of our English courses should be to enable pupils to read professional literature in the language if they continue their studies past high school. I imagine that when

our new Hebrew literature syllabus is finished, it will include translations of Shakespeare. This seems a more practical way to introduce our youngsters to his writings."

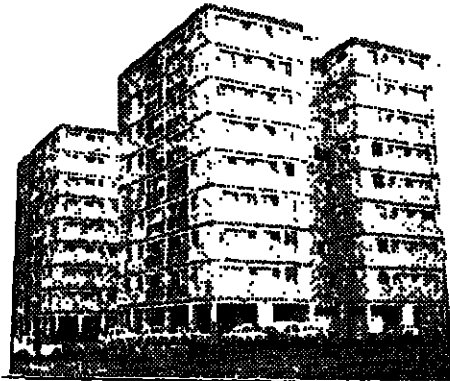
Mr. Eden preferred not to discuss forthcoming changes in the matriculation exams, "because no definite decisions have yet been made and I'm not a member of the small group involved in the day-to-day discussions." Mr. Shimoni of the Secondary School Teachers' Association, had a different explanation for the Ministry's unwillingness to discuss the matter in detail.

"For three years, a committee has been working on matriculation changes. Suddenly, in June, supervisors were asked to establish groups to recommend changes in their particular subjects. Recommendations were to be submitted by August 15. I was on one of these committees and I can assure you that we decided right away

that we couldn't do the job in such a short time, especially with many people away on summer vacation. I ask you: if a committee that has been working for three years suddenly disregarded and we are asked to reach conclusions in less than two months, what kind of results can you expect?"

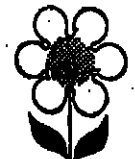
ONE very important interest group, the pupils, was left out of all these discussions, and I decided to ask some of them what worried them most as they prepare to go back to school. I approached one tenth-grader stealing her last pre-school sun-bath. She had a math book beside her and was waiting, she explained, for her older sister to help her cram last year's algebra, which she really hadn't understood. She didn't feel like talking, it seemed, but finally stretched, sighed and answered my question: "If you really want to know what worries me — why aren't the holidays longer?"

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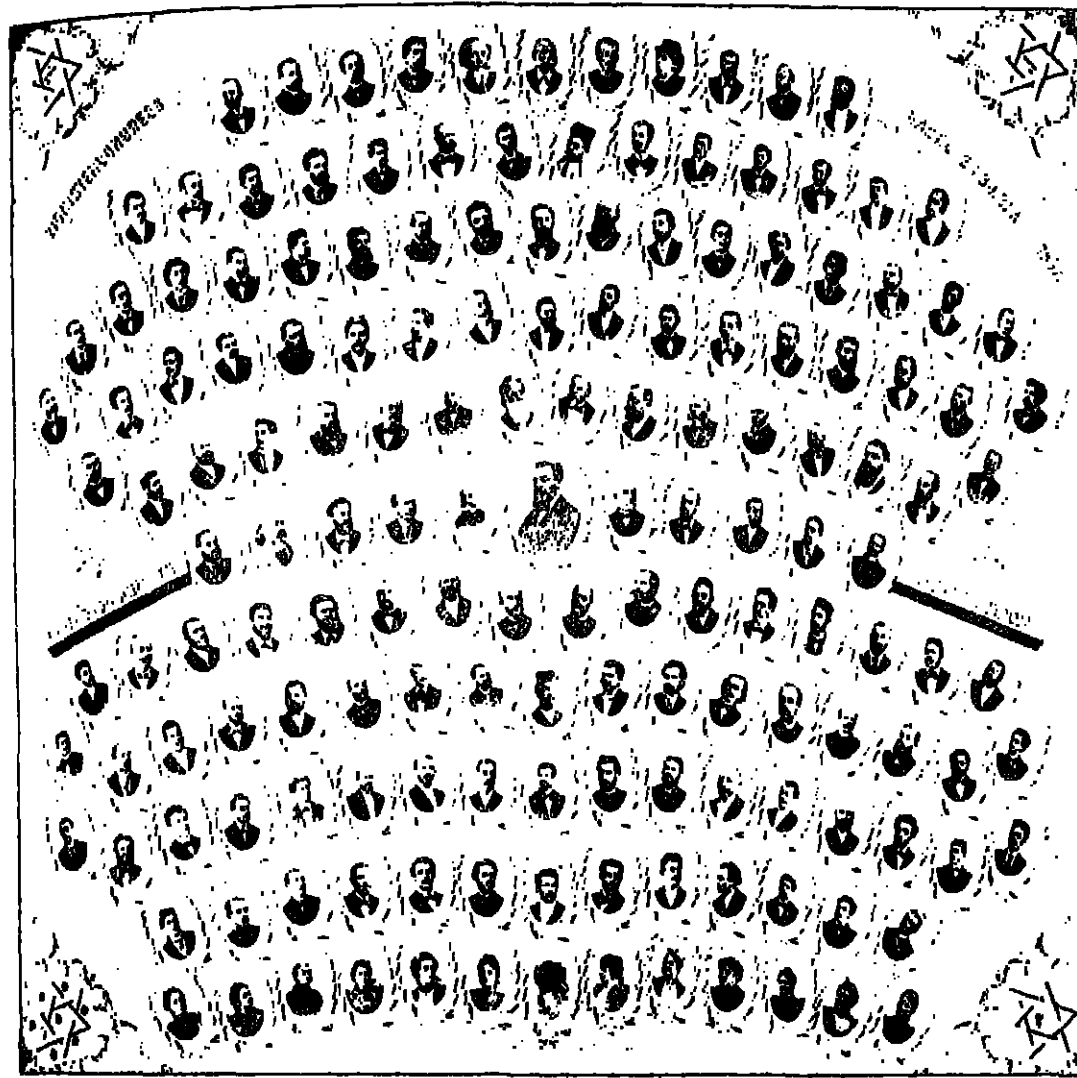
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## BASLE, 1897: THE FIRST STEP

THE First Zionist Congress in 1897 gave birth to the Zionist Organization. It was at the Congress that the famous "Basle programme" defined the Zionist aim: "homeland for the Jewish people in the land of Israel, recognized by public law." That aim was largely achieved 60 years later.

In some important respects, the first Congress was more than the first link in the chain of the Zionist Organization's history, as Ahad Ha'am, who opposed Herzl and his political Zionism, realized only too well. He wrote of it: "The national answer to the Jewish problem has thus burst through the fence of 'modesty' into the world loudly, clearly and proudly... something that has not happened since the Jews went into exile." And in framing that answer, the participants in the Congress saw themselves as taking part in the first national assembly of the Jewish people.

Instead of limiting Judaism within the bounds of Orthodoxy, a non-observant Jewish identity had become possible. After decades of pretence that the Jewish problem was local and temporary, that it had already been solved in Western Europe and elsewhere was on the point of solution in Eastern Europe, it was exposed as a spreading affliction. There were to be no more apologies designed to convince the world of the respectability of Jewish history, of the loyalty and diligence of Jewish citizens. The delegates at Basle ceased to appeal for acceptance; they decided to become masters of their own fate.

For a whole generation of students labouring under a sense of repression, here at last was an alternative to throwing off their was on the point of solution in Jewish identity and becoming a

wish than to be citizens with equal rights wherever they happen to live, here was the Congress to affirm the existence of a Jewish problem with no solution other than a national one.

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led him to accept the idea of a Central role

The Zionist Organization was not intended to be a small association or party seeking a partial solution to the Jewish problem; it was envisaged as playing a central part in all the facets of Jewish life — including civil rights, immigration and economic reconstruction. The great schism over territorialism that bedevilled the years 1903 to 1906 proved that there were many who joined the Zionist movement not because of any attraction to Eretz Yisrael but because the movement offered a radical and total solution to the problem of Jewish suffering.

When Herzl accepted the Congress idea, he had to fight a great deal of opposition in order to make it a representative gathering. Apart from the anti-Zionists — including the notorious "protectors of the Jews" — whose resistance forced the venue of the Congress to be changed from Munich to Basle, there were many Zionists who were fearful of the possible repercussions: a public display of national aspirations might endanger both Russian Jewry and the Jewish community in Palestine; the Russian Government might dissolve the "Odessa Committee," which had only with difficulty achieved official recognition.

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### Two programmes

#### THE BASLE PROGRAMME

THE aim of Zionism is to create for the Jewish people a home in Palestine secured by public law.

The Congress contemplates the following means to the attainment of this end:

- (1) The promotion, on suitable lines, of the colonization of Palestine by Jewish agricultural and industrial workers.
- (2) The organization and binding together of the whole of Jewry by means of appropriate institutions, local and international, in accordance with the laws of each country.
- (3) The strengthening and fostering of Jewish national sentiment and consciousness.
- (4) Preparatory steps toward obtaining Government consent, where necessary, to the attainment of the aim of Zionism.

#### THE JERUSALEM PROGRAMME

(Adopted by the 27th Zionist Congress in Jerusalem, June 19, 1929)

The aims of Zionism are: the unity of the Jewish people and the centrality of Eretz Israel in its life.

The ingathering of the Jewish people in its historic homeland through *Aliya* from all lands.

The strengthening of the State of Israel founded on the prophetic ideals of justice and peace.

The preservation of the identity of the Jewish people through the fostering of Jewish education, Hebrew, and Jewish spiritual and cultural values.

The protection of Jewish rights everywhere.

Immense import

It is difficult today to recapitulate the immense significance of a congress in the 19th century. The members of the American Congress, or of the French National Assembly, saw themselves as the founders of a collective entity such as a nation or a state. Public acts became the presentation of the collective will on the stage of history, the participants ceasing to be individuals and becoming a medium for the expression of human rights or national liberation.

The mere idea of the Congress — irrespective of results — was immensely important, because it provided relief for a collective Jewish sense of oppression. After more than a century of denial of national existence, accompanied by constant declarations that Judaism is merely a faith and that Jews have no other

Group picture of delegates to the First Zionist Congress 75 years ago this week in Basle, Switzerland

'We have made history. Were I to sum up the Basle Congress in a word — which I shall refrain from uttering publicly — it is: In Basle I founded the Jewish state. If I were to say this aloud today, the response would be universal laughter. Perhaps in five years, and certainly in fifty, everyone will recognize this.' Theodor Herzl wrote these words on September 3, 1897, three days after the close of the first Zionist Congress. ISRAEL KOLATT, lecturer in Jewish history at the Hebrew University, discusses the historic congress on its 75th anniversary.



# Basle, 1897

(Continued from page 5)

dition in 1890. Baron de Rothschild, who directed the affairs of the settlers in Eretz Israel at the time, was one of Herzl's opponents over the question of representation. So careful were the Congress leaders not to offend either the Tsarist or the Ottoman government that a speech by Herzl himself on the Jewish problem and the Great Powers in the Middle East was dropped from the agenda.

Herzl might not have succeeded in the daunting task of convening a representative Congress — and, indeed, some of the 200 delegates who assembled at the Basle Casino represented only themselves or small groups without any unified concept of Zionism — but he had not managed to attract a group of disciples, including students, who undertook a campaign all over Europe to persuade those close to Zionism that the right time and the right man had arrived. The rumours of Herzl's diplomatic activities added an element of mystery and glory at a time when Jews were ready for the appearance of a saviour. The emigrants may have made somewhat exaggerated claims, but the fact remains that they did succeed in getting representatives of the main Zionist groups to Switzerland.

The Russian Zionists, on the whole, saw Herzl's appearance as the fulfillment of a dream they had been dreaming for 15 years — cooperation between the educated, wealthy and emancipated Jews of the West and the Jews of Eastern Europe for a solution of the Jewish problem. For them Herzl was a respectable member of the community who could be trusted, not a starry-eyed Bohemian.

## Dropouts

There were many at the Congress — students, journalists and intellectuals — who dropped out of the movement once it was organized. Max Nordau accused them of being disappointed careerists. It might be more accurate to say that they were willing to take part in the public festivities but not in the daily chores. A new phenomenon at a Jewish gathering was the presence of women — some of them young and educated but out of deference to Orthodox susceptibilities, they were not allowed to vote.

The level of the debates was hardly a parliamentary one. Speakers were excitable, florid and prolix, and the president, headed by Herzl, had a hard time steering the proceedings tactfully but firmly. Leo Motzkin has described the organizers' fears that the Zionist opposition to Herzl would try to founder the Congress in a sea of talk.

The Congress fulfilled one of its major purposes: that of deciding the leadership of the Zionist movement. Before it, Herzl had been a newcomer; the Congress — a tool he had fashioned — turned him into the recognized leader. But it also proposed an answer to the Jewish problem, formed an organization, and adopted a platform.

Reading Herzl's speeches today, one can discern the immense diplomatic effort he made to present the Zionist political solution and at the same time allay both internal and external fears. He tried to show that displaying the Jewish problem as an international issue at the outset of the people's reunification was neither a threat of a new, divisive movement nor a danger to the existence of Jews in their host countries.

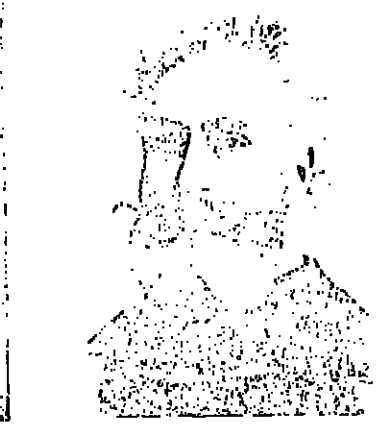
The Zionists, he said, were not leaving the fold but returning to it. Maybe he was intentionally



Nathan Birnbaum: delivered central speech.



Ahad Ha'im: 'bursting through the fence of modesty.'



Max Nordau: diagnosed crisis of identity.



David Wolffsohn: the blue-and-white flag.

## 'Race of accursed beggars'

The majority of the Jews are a race of accursed beggars... the Jew is condemned to the most extreme pauperism because he is not permitted to use his powers freely. This poverty grinds down his character and destroys his body. Feverishly thirsty for higher education, he sees himself repulsed from the places where knowledge is attainable... He dashes his head against the thick walls of hatred and contempt which have formed over his head. Being more minded toward society than perhaps any other people... he is none the less excluded from the society of his countrymen and is condemned to tragic isolation. One complains of Jews pushing everywhere, but they strive after superiority only because they are denied equality. They are accused of a feeling of solidarity with the Jews of the whole world; quite the contrary, it is their misfortune that, as soon as the first word of emancipation was uttered, they tried to make room for national patriotism as their exclusive loyalty by tearing out of their hearts any trace of Jewish solidarity. Stunned by the hail-storm of anti-Semitic accusations, the Jews forget who they are and often imagine that they are really the physical and spiritual horrors which their deadly enemies represent them to be...

The misery of the Jew cries out for help. The finding of that help will be the great task of this Congress.

MAX NORDAU, in speech to First Zionist Congress

ambiguous in the phrasing of the famous sentence in which he said that Zionism "is a return to Judaism (*Judentum*) — which also means "Jewry" before it is a return to the Jewish land." This could be interpreted as a desire of religious Jews to bring back their straying brethren to the paths of righteousness, to mould modern elements to traditional ones. But it could also be understood to mean a return to Jewish nationalisms.

## Nordau speech

Herzl was careful to present the new organization to the outside world as a "continuing international debate" rather than an "international association." For internal consumption, he said that Zionism was the natural consequence of previous unsuccessful attempts to settle on the land; but only a political answer would make large-scale settlement possible. At the same time, he attempted the virtually impossible task of proving that the solution was good both for the Ottoman Empire and for the Christians in a sea of talk.

Max Nordau's speech was a laud expression of the desire of Zionism not only to provide a new solution to the Jewish question, but to ensure that the very presentation of that solution would be a unifying factor in Jewry. He refuted the claim of Western Jews that the problem existed only for Jews in Eastern Europe. The "moral problem" of Western Jews, he declared, was no smaller than the "material problem" of Eastern Jews. The former might be legally emancipated; they were by no means accepted as social equals. He examined the tortured, in-between existence of the modern Jew who had lost the scale of values of the ghetto and suffered agonies over the gentiles' opinion of him. Nordau — himself a doctor — was diagnosing what psychologists today would recognize as a crisis of identity.

The emancipated Jew, said Nordau, had discarded his own unique traits only to be told that

he had not succeeded in adopting those of the gentiles. Nordau attempted to change the image of a nation of financiers to one of a creative but oppressed proletariat. The liberation from spiritual and physical oppression attempted to change the image of a nation of financiers to one of a creative but oppressed proletariat. The liberation from spiritual and physical oppression attempted to change the image of a nation of financiers to one of a creative but oppressed proletariat.

The detailed surveys of various Jewish communities which followed Nordau's speech were an anticlimax. They were, however, an innovation, presenting a panorama of the Jewish problem from Algeria to England, from Bulgaria and Rumania to America. Significantly, only Russia was omitted.

It was also a panorama of Jewish history mainly from the time of the expulsion from Spain in 1492, pointing to a search for racial identity and to a pride in achievement marred by political and economic changes in the countries in which the Jews had found refuge.

## Main speech

Although the collective memory of the Zionist movement has preserved mainly the speeches of Herzl and Nordau, the main ideological address was actually given by Nathan Birnbaum, a colorful and tragic figure who reflected the image of the Jew at the crossroads of modern times. An East European educated in Vienna, he was a Bohemian and an intellectual who still sought close ties with the mass movement. One of the pioneers of Zionism, he was relegated to the background once the movement became established. Later, in protest against what he regarded as Herzl's desertion of the principles of "authentic peoplehood," he veered towards Yiddishism, and eventually helped to found the anti-Zionist Agudat Israel.

In 1897, Birnbaum was still a supporter of Zionism — it was he in fact who invented the word — feeling it to be rooted in the moral values of law and society, and in his Congress speech he attacked those Jews who denied



The building in Basle in which the Congress sessions were held.

their national identity. He did not oppose the modernization of the Jewish people by contact with European culture. On the contrary, he declared that a national revival would have much to contribute to that culture, since Jews would cease to be nationally crippled and would be able to bring to it the moral element it lacked.

Birnbaum regarded the choice of Eretz Israel as appropriate since it would afford the Jews an opportunity to be Europe's pioneers in the East. "A politically viable Hebrew people living in Eretz Israel will serve as an intermediary between the social-ethical and political-aesthetic element in European life... will serve as the longest-bridge between East and West," he declared.

The Basle Programme adopted in 1897 served as the official programme of the Zionist movement until 1908, when it was replaced by the Jerusalem Programme.

## Key resolution

It took the form of a resolution which, as with other decisions at the Congress, was designed to reconcile political Zionism with former Zionist trends. Formulated by a three-man committee consisting of Nordau, Max Bodenheimer, one of Herzl's first assistants, and Hermann Schapiro, who was to conceive the ideas of the Jewish National Fund and the Hebrew University, the resolution was both legally precise and comprehensive. It contained a definition of the Zionist aim, and sections on the means to be taken to achieve it, including settlement of the land by Jews who would work it themselves, a condition intended to satisfy the *Hovevei Zion* (Lovers of Zion). There were sections dealing with the organization of the movement in different countries and the encouragement of greater national Jewish feeling.

It was the definition of the aim of Zionism in the Basle Programme which aroused the hottest debate of the Congress. The maximalists were disappointed by the suggested definition of a national home for the Jewish people in Eretz Israel, secured by law. They regarded this as exaggerated loyalty to the Ottoman Empire and as concealment

of the international character of the new movement. The issue was resolved by a compromise: the term "public law" was substituted for the word "law."

It was not the moments of elation at the Congress that foretold the character of the future Zionist Organization but the prolonged discussions, which revealed the lack of clarity in the plans for the body that was intended to implement Zionist policy and provide the basis for political action.

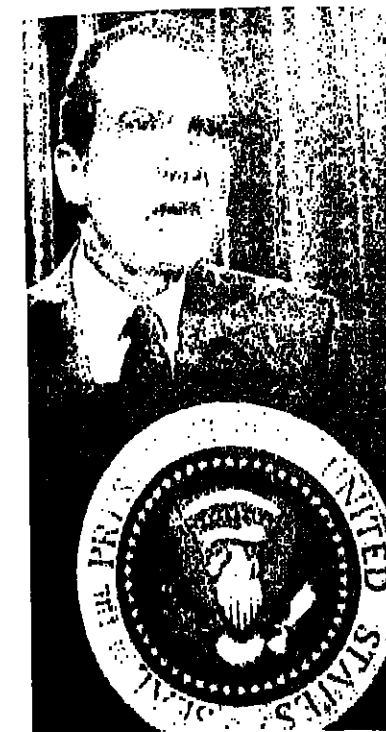
## Different from others

It was obvious that the new organization would have to be different from existing local or national Zionist associations, national Zionist bodies or the British. On the other hand that it would have to be based on separate territorial associations, with the Congress serving as the roof organization. This was the only way to avoid the impression of an international political organization recruiting its members from individual citizens of various countries.

This, however, raised certain questions. Was this to be a mass movement which would designate delegates to future congresses, or was it to be an association of those present in Basle who would themselves constitute the Congress? What was to be the basis of membership in the movement? How would elections to the Congress take place? Was the new body to be an amorphous aggregate of individual members or an organization based on constituent associations (groups)?

Not all these questions could be answered at Basle; but two fundamental decisions were made: that the basis for membership of the Zionist Organization was to be the *shekel* (at the virtually nominal price of one franc — now equal to about half a day's wage for a labourer in Eretz Israel at the time) and that the leadership was to be concentrated in the hands of Herzl and his assistants in Vienna. Democracy and leadership were joined together.

The Congress was Herzl's first great step in the direction of the Jewish masses. The great popular response to the legendary leader and to the proposed solution of the Jewish problem was to come later.



WASHINGTON. —

WHILE Senator George McGovern was trying to explain his refurbished welfare reform programme to a sceptical Wall Street audience of businessmen on Tuesday, President Nixon was in San Clemente, California, making another troop withdrawal announcement and preparing for his Honolulu summit meeting with Japan's Prime Minister Tanaka. The contrast promises to be typical of the presidential campaign which gathers momentum after the Labour Day holiday this weekend.

President Nixon will campaign by being President Nixon. The nature of the office is such that he can control his own publicity and generate his own image. And so far the strategy has paid dividends. While a jubilant Republican convention was literally scripted and stage-managed down to the last burst of "spontaneous" applause as it hailed the Nixon-Agnew team, and while the air of smugness, self-congratulation and sanctimony hung over Miami Beach to a disturbing degree as the docile delegates treated the President like a monarch, the political realities spoke for themselves.

The Gallup Poll now reports that President Nixon leads Senator McGovern by 34 per cent, a staggering 64 to 30 per cent and comparable to the landslide margin by which Lyndon Johnson led Senator Barry Goldwater at a similar point in the 1964 presidential campaign. According to the latest figures, Nixon went up seven points after the Republican Convention and McGovern dropped one. There is no precedent for a candidate making up such a deficit and going on to win a presidential election.

As if this was not enough for the man once considered the most partisan political campaigner in the nation, a remarkable "Newsweek" survey found that not only do voters prefer Nixon as chief executive; they are beginning to regard him with affection, warmth and admiration. This change in the Nixon image is still viewed sceptically by some of his closest political advisers. And, unaccustomed as he is to being liked by the voters, even in violation of the Nixon image, he is probably Nixon himself.

It could all be an ephemeral mood for pollsters and the media to conjure with in this strange and unpredictable presidential year. But "Newsweek" Americans "Tricky Dick" was dead. Instead of the personality issue working against him in the election, the poll suggested that it might actually be an asset. At long last, it seems that Americans are quite happy "to buy a used car from this man."

Winning an ability contest with McGovern may not prove very much. Not only is the Democratic still a relative unknown

# NIXON ON THE HIGH ROAD

By SAM LIPSKI

to the American public; even his most enthusiastic supporters do not claim their man is a Franklin Roosevelt or John Kennedy when it comes to personality.

What is intriguing, however, is not the comparison, but the transformation which has occurred during the last 12 months in the way Americans regard the most enigmatic President of modern times. A regular guy? A sense of humour? Easy-going?

Over the years, Nixon confidants and his family have made such claims. But even for political supporters, or for those who admired his sheer professionalism as a master tactician, it was always difficult to see a more human, compassionate and unguarded side to the man. It still is. But now, as he presses forward to his fifth national contest, Nixon can pick up a liberal, East-coast, trendy newsmagazine and read with pleasure, if residual disbelief, that "Ever since the Republicans have yearned for another candidate who comes across to voters as wise, warm, above the battle and capable of a landslide victory. Now, an in-depth 'Newsweek' poll suggests the G.O.P. may have found him in Richard M. Nixon."

Whether all this is a temporary response to clever image-making or evidence of a genuine national feeling, Nixon has been in politics far too long to let the change from intractable, combative, raw-knuckled campaigner to statesmanlike, kindly father-figure play much of a role in the business of getting back to the White House.

Politically, he regards the 1972 campaign as far more than a contest of personalities and leaders. It is Nixon's last hurrah, the big one for the history books. And he has more in mind than just getting back to the White House. He has set himself three broad objectives:

First, to win re-election by a landslide and create "the new American majority" he spoke of in his acceptance speech in Miami, thus restoring the Republican Party to its historic role as the natural majority party before Franklin Roosevelt. Second, to change the party organization itself from an amateur, ideological, broad-based party machine. Third, to re-organize the Federal bureaucracy and system of government; indeed, to "Republicanize" much of it.

Most important, a sufficient swing to the Republicans could give Nixon a Republican majority in the Congress, a heady prospect which the President this week said would give him a legislative record in a second term which would rival Franklin Roosevelt's 100 days in 1933.

And methodically he is presiding over a three-fold plan to get change in the Nixon image is still tick off the strategy on the yet low legal pad. First, a large-scale, grass-roots electoral survey which will pinpoint every potential Nixon voter. Using computers and techniques similar to those developed in the McGovern primary campaign, the Republicans plan to recruit one million young volunteers to carry out the massive registration drives, make the telephone calls and follow up with personal visits.

Second, an intensive appeal is being made to the traditional Democratic voting bloc among Catholics, Jews, blue-collar workers, ethnics and anybody else disappointed or disturbed by the McGovern takeover of the Democratic Party. This is why the Republican Party platform was written in the White House, and very much. Not only is the Democratic convention until the last minute,

when changes were no longer feasible. Thus the platform includes homage to organized labour, strongly-worded support for Israel, commitment of Federal money for the depressed Catholic parochial school system, rejection of quota systems, all pointedly worded to heighten the contrasts with the Democrats. A sign of the times? At a campaign table in Miami there were buttons for sale in a dozen languages from Polish to Hebrew, saying: "Nixon, now more than ever."

Third, the surrogate campaign in which a team led by Vice-President Agnew and including Cabinet officials, White House aides, prominent Senators and Congressmen, their wives and Hollywood stars will go out and stand in for the President on the hustings. They will take the offensive against McGovern.

Above it all, President Nixon will take the high road. He will stay in the White House and

make an occasional foray into campaign territory at weekends. Only in the last three weeks does he plan to be out on the stump. While his subordinates play politics, the President will attend to affairs of state. That at least is the strategy.

It will probably work to the extent that Nixon is able to resist the lure of the campaign trail. Those who maintain that his years in the Oval Office have changed him say he will stay out. He is pictured as a man confident of his record, buoyed by the poor showing of his opponent, and prepared for the inevitable narrowing of the gap in popularity that will come later in the campaign.

But the Democrats may still be able to push him into hand-to-hand combat. For all the polls, and for all the euphoria down in Miami, the millennium has not yet arrived in the U.S.A. war, which the President promised to end four years ago, still rages in

Indochina. Americans may not be involved in ground warfare, there may even be majority support for the bombing of the North, but it remains an iceberg issue, unpredictable and a danger to Nixon.

More important than the war there is the widespread sense of dissatisfaction with the continuing wage and price controls, with the whole structure of society and the government. If the Democrats can mount a campaign that hurls, if they can exploit the strong smell of scandal which hangs over the Republican Party's secrecy on the sources of \$10m. in campaign funds, and how some of these funds ended up in the hands of burglars caught while engaged in espionage against the Democrats, then Richard Nixon may be forced to come out of the White House and campaign as the candidate. A return of the "old Nixon" is the last hope of the Democrats.

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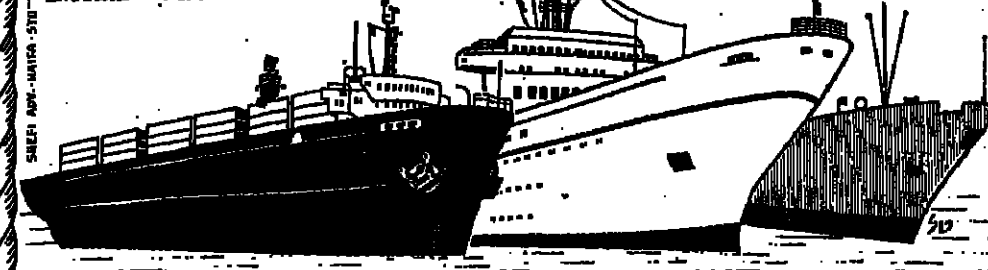
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## Israel and its Arabs: two sides to the debate

Has Israel the cultural coherence not to be split by a large Arab minority, asks  
**ERWIN FRENKEL.**

THE whirl of the 1973 elections and the struggle for power inside the Labour Party has rekindled debate on the future of the territories or, more precisely, on the links between Israel and the inhabitants of Gaza and the West Bank.

Since 1967, this debate, in its periodic eruptions, has revolved around three points: ideology, security, and what has come to be termed 'demography'.

Prior assumptions have determined the formation of opinion on each separate point. Those for whom territory is an article of ideology tend to stress its strategic importance and discount the demographic "bogey." In the same way, those who fear a mixed Arab-Jewish society, dismiss ideological argument, make security the principal criterion, and come out with something like the Allon Plan.

When the "Palestinian Problem" is thrown into the mix, it is also construed in whatever way is convenient. Annexationists contend that Palestinians are not a genuine national entity. On the other hand, those who want to divest Israel of this population adopt one of two views — they advocate like Mr. Eilav, a Palestinian state or, like Mr. Eban, transfer of the headache back to Amman, with the proviso that between Israel and Iraq there can be only one, not two, sovereign states.

The debate can also be seen in a different perspective, namely, as a contest between optimists and pessimists, between those who focus on what acquisition of territory and people would do for the Jewish State and those who fear what it would do to the Jewish State.

### Curious paradox

Viewed this way, the debate reveals a curious paradox. Those most disposed to the basically optimistic values of an open, liberal society tend on this question to line up as pessimists; while those most narrowly committed to nationalist or religious Jewish values show up as optimists. The "liberals," ironically, display the greatest fears about ethnic heterogeneity; the "nationalists" accept with equanimity the spectre of a huge Arab minority.

Regarding the extremists in each camp, whose liberalism on the one hand and equanimity about an Arab presence on the other, may be doubted, the paradox discloses basic concerns. The "liberals," committed to a secular understanding of the Jewish State, fear what would happen to civil rights and democratic values in Israel if these rights were withheld from a large Arab minority, and also fear what would happen if they were granted.

In the first case Israel could become a South Africa, in the second, a Lebanon.

The "nationalists," devoted to particularist Jewish rights and values, look to physical strength and communal and cultural cohesion. Strength will

maintain Jewish dominance; coherence, both Jewish and Arab, will maintain the integrity of separate, though co-existing, communities.

When viewed this way, the debate discloses a dialectic familiar to Zionist history. But two new and fundamental questions are raised, questions which are too often concealed by the slogans of our political discourse.

Is it true, as the liberal minimalists assume, that the nightmare models of other bi-national societies, from South Africa to Belgium to Canada to Cyprus, in fact apply to the Israel-Arab condition?

Does Jewish Israel as the maximalists assume have the cultural coherence and political consent that would enable it to endure the challenge of living side by side with another people in its midst?

### Close relationship

The two questions are closely related. If the price of an annexation of people is the coercive system of South Africa or the internal turmoil of Cyprus, it is likely that Jewish consent and coherence in Israel and between Israel and the Diaspora, could be shattered.

On the other hand, if Israel's internal coherence is only skin deep, a function of war and physical threat, it could dissolve in the seductive elixir of coexistence.

The first question involves an exercise in intelligence, requires a minute analysis of how Israel is not only like but also unlike other bi-national models. The nature of Arab national identity, the proximity of Arabs in Israel to sovereign Arab states, principally Jordan, and the prospects of free intercourse between them are all features not duplicated in foreign examples.

It is possible, therefore, to make a case that a large Arab minority would nevertheless be able to satisfy its cultural, religious and even national needs, because of these peculiar circumstances. In a situation of at least tacit peace, where perhaps even Arab citizenship and national identity could be joined rather than severed, Arab and Jew could live in Israel without necessarily continuing the combat over political sovereignty.

At any rate the burden of proof on this question lies less with the pragmatists, like Mr. Dayan, than with those who, looking to foreign models, predict calamity.

The second question about the measure of Jewish coherence is even more difficult and is an exercise in wisdom. For it involves the slippery interplay of freedom and social order.

Here it is not sufficient to argue as does Mr. Weizman, that the Jews can continue to be the majority and that immigration can be increased, or, like Mr. Dayan, that the Arabs in any case do not wish to assimilate. The problem is the price Israel would have to pay to retain Jewish dominance. Not numbers, but the quality of life in Israel, which has

engaged individual commitment and commitment of whole Jewry as a whole, is at stake. These commitments were never easily won. From the Biluim to the Second Aliya and on to our own generation, a small minority of Jews came, an even smaller number remained.

The conditions of their coming and remaining was not simply the dream of national rebirth or the fear of persecution, but also the freedom to be different. Jews of every stripe could be at home here. This freedom reflected the heterogeneity of the Diaspora. It was able to enlist diverse enthusiasms; in time of trial it proved its resilience.

### Deeper consent

But the right to be different is only one condition of social cohesion. Beyond it must lie a consent to values which make these differences secondary.

When the State was being built, that process itself elicited such consent. Moreover, the common grounds of egalitarian poverty, egalitarian threat, egalitarian hope muffled differences of class, manner and value.

Once established, the State had to offer new ground. Twenty years of war and immigration softened, yet also aggravated, the issue. War and the desperate material challenge of absorbing newcomers made difference seem secondary. But it meant as well a great influx of capital and dependence on its Western sources, both Jewish and non-Jewish.

Threat and dependence not only maintained but enlarged the scope for social, political and economic differences. Even

Labour Zionists had to consent to maintain a separate religious school system; even Mr. Ya'ari had to agree to expand the scope for foreign capital; even Rabbi Amram Blau could get money abroad to maintain his dissent if there were not enough at home.

Today, with the spectre of threat diminished and the prospect of Jewish-Arab coexistence on the agenda, it is the internal divisions, and the absence of an embracing consent, which loom large.

Where is the formula for consent that can bridge the Wolfson Towers and the Musrara slums, the zeal of Enei Brak and the preening flesh of Dizengoff, the tens of thousands of Oriental youth prematurely disgorged onto the streets by an alien school system and a rigid Ashkenazi establishment that doesn't know the streets?

### Fragile order

Social order is at best a fragile thing, a product either of consent from below or coercion from above. It is all the more fragile in an immigrant society, where difference is piled upon difference, and where diversity and rigidity are fuelled by external supports.

To graft onto such a society still another and more fundamental cultural and political stranger is to increase social tensions. The Jewish Galut experience itself shows why.

If the stranger remains different and apart, he remains suspect, feeding the engines of coercion rather than the seeds of consent. If he seeks to assimilate, he must ally himself with those who would have him against those who won't, becoming a target for

the latter and eventually an embarrassment or desperate matter of "principle" for the first.

In either case he is resented, and becomes, through no fault of his own, a divisive force. The greater his number, or the greater the divisions already existent in the society, the greater the tension.

If Israel were already homogeneous and coherent, or if the Arab minority were small, the challenge would be less formidable. But the fundamental divisions must raise fundamental doubts.

Moreover, since there is no embracing consent even on the nature of the Jewish policy, the annexation of a huge Arab minority would profoundly affect this heated issue. Those who would offer a secular definition would be driven to either nationalist or anti-nationalist extremes beyond any we have known, while Orthodoxy would be strengthened by virtue of the religious legitimacy it could provide for separatism.

### Burden of proof

If, therefore, the burden of proof on the first question lies with the liberals who predict calamity by appealing to foreign models, then the burden of proof on the second question lies with the maximalists, who take Israel's inner consent and coherence for granted.

Wherever the truth lies, the least we can ask is that as the debate proceeds, the debaters who would appeal to us for political support, address themselves to uncovering it, and to credible programmes for dealing with it. The political slogans they can leave for another, less troublesome, day.

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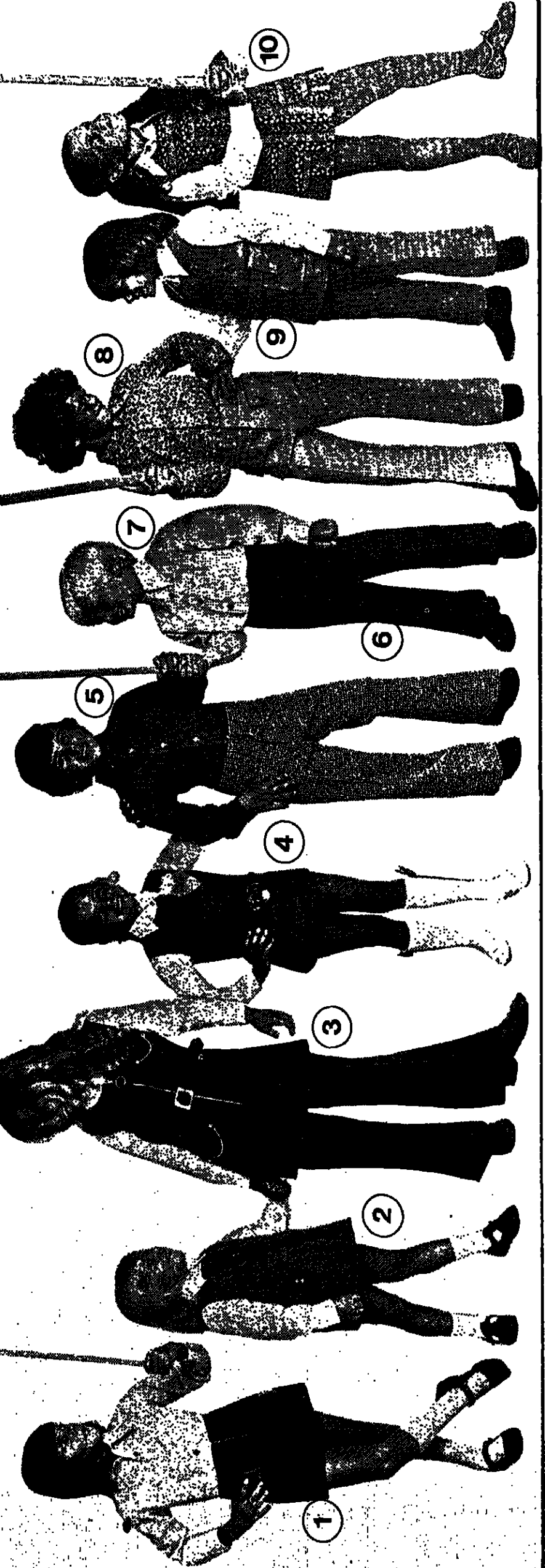
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Dahar Studio Or photo Hamar

# Rebel architect's fight for Jerusalem skyline

ART Kutcher drifted into Jerusalem two years after the Six Day War like a vagabond artist, the dust of Europe on his feet and a kitbag over his shoulder. From the hilltops of Jerusalem he looked out at the city and began to sketch. Those sketches by an unknown architect have had a greater impact on the face of Jerusalem than the work of almost any other single individual involved in shaping the city.

The 33-year-old U.S.-born architect made his mark, not by anything he built—he has built nothing—but by what he prevented from being built. His sketches were largely responsible for eliminating or modifying the series of high-rise hotels and apartment towers designed to circle the Old City. Even more important, perhaps, he helped block in the attitude towards planning in Jerusalem he helped create.

Last month Kutcher quit and was fired from more or less simultaneously—the Municipal Urban Planning Unit where he had been employed since its foundation more than a year ago. Quit, said Kutcher, because he couldn't as a municipal employee, continue in good conscience to leak inside information to the public. First, said the Municipality, for insubordination (technically, his contract was not renewed).

Kutcher will shortly resume his wanderings, setting out in the direction of the U.S. Echoes of his brief but lively presence in Jerusalem will doubtless linger long after his departure.

Before his arrival in Israel three years ago, Kutcher had spent six months wandering through Italy, studying its towns and villages on the sort of leisurely grand tour that unknown young architects are able to indulge in. He had a B.A. from Yale, an architecture degree from the University of California at Berkeley, and for two years had worked part-time for architect Lawrence Halprin (a member of the Jerusalem Committee). He had also spent a summer working for famed architect Mies van der Rohe.

**Joins unit**

In response to an invitation from a former Berkeley classmate, Jerusalem architect Shlomo Aaronsen, Kutcher joined him in 1969 as an urban design and landscape consultant to the planning team for the capital's central business district.

When the Municipal Urban Planning Unit was set up early in 1971, Kutcher was one of a dozen architects and planners, most of them from English-speaking countries, to be recruited. He was placed in charge of planning for the Old City and its environs. "He has this fantastic ability to express things graphically and to conceptualize how the environment will change by adding something to it or taking something away," says David Fields, a former colleague.

Art Kutcher scored two major victories during his recently-terminated job on the Municipality's stop construction of high-rise buildings on the Omariya plot and a 23-storey hotel on Mount Scopus. The Post's ABRAHAM RABINOVICH sums up Kutcher's stormy year as a Jerusalem planner.

While holding him in high regard, Kutcher's colleagues did not find him easy to work with. He could be moody and withdrawn or volatile, lashing out impatiently at what he took to be corruption or stupidity in high places. When a well-known architect offered a plan for review by the unit, Kutcher did not hesitate to denounce it as "kitsch" in his presence. He would not do his work at the planning office on Shanmat Street along with the other members of the unit, but in his two-room bachelor quarters on Abu Tor. But his idiosyncrasies were overshadowed by his talent and by the dedication which would often keep him at his drawing board late into the night. "He doesn't do anything superficially," said one colleague, who estimated that as much as 70 per cent of the Urban Planning Unit's successes were attributable to Kutcher.

**IT** was the fight over the Omariya Plot that first brought Kutcher to public attention. Plans had been drawn up for eight residential towers and two 800-room hotels on the site, the last large stretch of prospective park land remaining in central Jerusalem. Mayor Teddy Kolek, who had originally favoured the building project, had second thoughts after seeing the first of the towers going up (illegally). He asked the Urban Planning Unit to draw up alternative proposals showing how the plot could be developed at a lesser density. Kutcher was present in the mayor's office during a confrontation between Kolek and officials of the Housing Ministry and Lands Authority who were pushing for high density. Dismayed by the power and apparent inflexibility of the government representatives, Kutcher suggested to his colleagues after the meeting that rather than compromise on the issue, the Urban Planning Unit pull out of the matter altogether. "We're up against the heavens," he said, "Councilman Meron Benvenisti, who was then in de facto charge of the unit, countered with a suggestion that Kutcher draw a panorama showing what the Omariya complex would look like if it were actually built. Kutcher, who had done panoramas on the central business district, grabbed the idea. "I said to myself, 'I'll take it to the press.'"

He first showed the drawing, however, at a public symposium organized last December by the Council for a Beautiful Israel. The picture of massed high rises

covering the Omariya stunned the audience. The Municipality initially barred Kutcher from giving the picture to the Press, although it had been shown in public. After a bootleg version was published, Kutcher's original sketch was cleared for publication. It became the focus of the public clamour that soon developed: one thousand members of the normally docile Jerusalem public holding a protest demonstration on the Omariya site itself. The sketch and the public reaction to it were undoubtedly major factors in a steady softening in the position of the Ministry and the Lands Authority.

Kutcher also sketched the 22-storey tower proposed as an annex to the King David Hotel. Within a few days of its publication, the head of the hotel firm announced that the plan had been abandoned. "I wouldn't rest quietly in my grave if people said I ruined Jerusalem," he declared.

**KUTCHER'S** most dramatic achievement involved the Hyatt House Hotel proposed for Mount Scopus. For three years, the idea of a massive, 23-storey building hardly drew a public murmur. So sanguine were the investors that they applied for, and received, permission to send in bulldozers to prepare the site and held a "cornerstone laying" ceremony last November with Tourism Minister Moshe Kol.

Last May, a week before the District Planning Commission was to give final approval, Kutcher produced a sketch showing how the hotel would look from a hill-top south of the Old City. It was seen to completely dominate the Dome of the Rock and the Temple Mount. The sketch appeared in *The Jerusalem Post* and *Maariv*. There was an almost audible public gasp. The following Tuesday, a few hours before the District Commission was to assemble, its chairman, Raffi Levi, received a telephone call from Interior Minister Yosef Burg, informing him that the political pressure for the building was off, and that a decision should be made on planning merits alone. The call was followed by one from the chairman of the Knesset's Interior Committee, expressing his concern over the proposal and asking that a decision be postponed. Levi complied.

Within four days of publication of Kutcher's sketch, a multi-million dollar project with powerful political backing had ground to a halt.



Art Kutcher, and one of his drawings of the Jerusalem landscape.

**NOT** confining himself to the drawing board, Kutcher has pushed his ideas in ways unprecedented for a low-ranking Municipal employee. "He saw that there was a 'Mafia' of builders and politicians operating," said a former colleague. "After all, planning is part of a political process. Art decided to set up an anti-Mafia, and to involve the public."

Kutcher frequented Jerusalem student hangouts such as the Ta'amon Cafe, where he helped to plan demonstrations. He addressed public symposiums, sometimes even in halting Hebrew. And he made himself accessible to the press.

Says Mike Turner, a top figure in the Urban Planning Unit: "Art brought his awareness of the special environment of Jerusalem to the public and made them feel, for the first time, that they could do something about it."

Kutcher himself regards the public involvement as the most important development on the Jerusalem planning front in recent years. "The (planning) committees now make their decisions knowing that the public is watching them."

His planning concepts have also had considerable influence, according to his colleagues, on members of the local Planning Committee as well as on fellow planners. In a recent interview, Kutcher discussed these planning concepts along with a wide range of other subjects.

"People have come to understand the visual concept of Jerusalem. There is harmony between buildings and between groups of buildings and the landscape. This is the thing that makes Jerusalem unique. The natural line of the hills is covered with a carpet of buildings and trees of roughly the same height as if the skyline had been raised uniformly. When you put up luxury towers or a high-rise hotel that doesn't fit the rhythm of the landscape, you're breaking this harmony." Acting as a counterpoint to the harmony is a hierarchy of buildings expressing the idea that some are more important than others. "This is expressed beautifully in the Old City skyline. The spires are religious and historical monuments rising out of a texture formed by the rest of the city."

In London, he notes, this sort of hierarchy used to exist with the dome of St. Paul's as the central element surrounded by lesser domes and spires. This has

given way to a skyline of high-rise office buildings which reflect England's role in the world of banking and business. But Jerusalem's skyline, says Kutcher, is being destroyed for high-rise luxury flats and hotels which do not express any significant new reality.

As for concentrations of high-rise buildings, "They are the greatest threat to the proper functioning of the city by overloading its centre." Bond Street, in the heart of London, is flanked by five-storey buildings, Kutcher points out, the Via Veneto in Rome by seven-storey buildings, and the Kurfurstendam in West Berlin by six-storey buildings. In Jerusalem, a score of buildings more than 14-storeys high are at present under consideration by the authorities.

Mayor Kolek and City Engineer Amikam Yaffe have, he acknowledges, granted the Urban Planning Unit the freedom it needs, and have backed it fully on crucial planning decisions, including the one to prevent building on the north slope of Government House. But in the absence of an updated, legally-binding plan for the city and a centralized planning authority, he says, decisions on many major issues will continue to be the result of bargaining between Ministries and the Municipality. "What is achieved is bad compromises based on political power, not planned logic."

Before he leaves Israel in about two months' time, Kutcher has some personal projects to complete. They include a series of panoramas showing how all the high-rise buildings proposed for the city would look from different viewing points.

On his way back to the U.S., he plans to stop off in some quiet and inexpensive country—perhaps Ireland—to write a book about planning in Jerusalem. "The six square miles around the Old City symbolize the highest ideals of mankind and have inspired hundreds of millions of people. The way things are going, these aspirations will be turned into a joke. But they needn't be."

It is questionable if Kutcher's riff with the Municipality is the reason for his leaving. With his restless personality it seems likely that he would have packed his bag and moved on sooner or later. His sharpness of vision and his outspokenness will be sorely missed. But Jerusalem was fortunate that he wandered into town when he did.



# an emphasis on learning



Children in a kibbutz kindergarten.

(Photo Braun)

THIS is a small book with a hefty argument, namely, that:

"This volume is the first to present as a whole an approach to teaching called the 'subordination of teaching to learning'."

According to the author it presents a new educational gospel which is the one approach to education which can create hope where despair was the rule. For the believer, this volume contains a new panacea to the increasingly depressing educational scene. For the cynic, "What We Owe Children" is but another of the numerous True Prophets currently peddling appealing but doubtful gospels. In fact, this volume is somewhere between the two: it is an abbreviated but readable exposition of an apparently reasonable and currently popular theory about teaching and education.

This theory includes the following points:

- The future is unknown and education must somehow prepare the young to function in such an uncertain world;
  - The standard approach to teaching has failed because it is rote — and authority-oriented, and assumes that learning means memorizing;
  - True learning takes place when the child becomes actively involved in the educative process — i.e., when the child rather than the teacher becomes the source of knowledge;
  - We must train teachers to subordinate teaching to learning — i.e., to enabling students to become their own teachers by using their own mental powers.
- The bulk of the volume is con-

WHAT WE OWE CHILDREN by Caleb Gattegno. London, Routledge and Kegan Paul. 108 pp. plus Appendix. £1.25.

Reviewed by Barry Chazan

cerned with defending the third and fourth theses — that the child is the essential source and agent in his own learning — mainly through practical examples of teaching units, and suggestions for teacher-training programmes. In particular, Gattegno focuses on building learning-centred units and developing learning-centred teachers in the areas of reading, mathematics, and social sciences (with lesser references to foreign languages, natural sciences, and physical education). These are interesting if abbreviated examples of what the new education is about and how it might be effected in the practice of education.

### Debatable assumption

The theory of education here proposed is appealing, humane, and seemingly indisputable; in that, however, it rests upon a controversial and debatable assumption about children and learning — namely, the contention that children have prior powers of knowing. According to this assumption, the young come to school and to learning experiences with existing powers of knowing (or in Gattegno's terminology, "functionings") which should constitute the source and subject of teaching effort:

"Every one of us enters school knowing how to be a responsible learner, an independent investigator, an autonomous judge of what is his immediate interest

and how to go about one's own duties to oneself as one's self-conception dictates."

Hence, the task of schools is to help the young use, further develop, and perfect these powers through their application to new situations. According to this model, the teacher is not the transmitter of fixed and pre-existing knowledge to blank and passive minds, but rather the vehicle of and catalyst for the awakening and stimulation of the child's inner powers, which are, in fact, the true source of knowledge. Thus, the teacher is not the sculptor creating beings from crude unshaped stone, but rather the gardener cultivating what already exists and defending it from outside attack and ruin (as described in Israel Scheffler's insight model and Martin Buber's gardener conception).

### Doubtful theory

Despite the current popularity of this model in educational thinking and writing, it is, in fact, probably a rather doubtful theory of teaching and learning. A closer look at the so-called innate power and functionalities would most likely reveal that they have been learned and trained at earlier stages — i.e., they do not naturally bloom in themselves. Further, a closer reading of the Socratic dialogues or Aristotle's "The Teacher," the classic sources of the insight theory of teaching, would in fact indicate that the insights and powers of the young are not simply stimulated by the wise teacher, but in actuality are formed, caused, and even dictated by the nature and pattern of the questions asked. Finally, such a doctrine neglects or is contradicted by much of contemporary sociological and psychological literature on child development and social growth.

What is correct is that true teaching must include the learner as an active agent; otherwise, it remains in the realm of memorizing, rote-learning, and inert ideas. Gattegno's argument on this score adds to a growing literature on the subject and points to the need for serious pedagogic reforms which take the child much more seriously. In that sense, this volume is a modest contribution in the direction of a learning-centred teaching. However, as a treatise on the nature of knowing and teaching, Gattegno's book is as substantively as slim as its number of pages.

## How Israel can maintain her economic growth

ISRAEL AND THE COMMON MARKET. Edited by Pierre Uri. Published for the Middle East Peace Institute, Geneva by Weidenfeld and Nicolson Jerusalem. 680 pp. £10.50.

Reviewed by Moshe Ater

THE two years that have passed since the book was written have not reduced its topicality; indeed, they have increased it. Its statistical basis may now need some updating, but the issues discussed have grown more urgent. Israel's endeavours to join the Common Market's economic bloc have been partially successful, and the terms of the agreement are now to be renegotiated on a broader basis. Israel's integration into the world at large, competition with overseas producers and improvement of our economic performance in order to bring the country in line with modern requirements are much more pressing than Israel's — engrossed as they are in the current prosperity — are aware of. It is depressing that reforms clearly outlined years ago are still "pending."

The aim of the study summarized in this book is described by Baron Edmond de Rothschild (who sponsored the project) in his foreword as follows: "What difficulties should integration with the Common Market help to overcome and what difficulties would it create?" The team of Israeli experts — Haim Ben-Shahar, Eitan Berglas, Gideon Fishelson, Nadav Halevy and Shimon Maital — has attacked the problem on four levels — the fiscal, the financial, the labour, and the balance of payments — and their recommendations are indeed in the centre of current economic discussions. They include reforming the income tax (mainly aimed at widening its base and reducing tax evasion); introducing an added-value tax; streamlining the foreign-exchange and foreign-trade controls; a thorough reform of the capital

market (intended to free it from excessive government intervention, and a labour policy less obsessed with defending vested interests of powerful sections of the labour force. The adverse effects of the present system are clearly and palatably brought out. But the public — and the authorities as well — have not paid much attention to this scientific analysis.

Perhaps a passage from Professor Uri's summary will best illustrate the authors' dispassionate and positive approach:

"A real incomes policy would not be one which tries artificially to reduce inequalities and thus reduce incentives. On the contrary it should be one which by spreading education would eventually reduce the spread of incomes by reducing the scarcity of skills. This applies to engineers even more than to ordinary workers. The structure of wages as among industries and among firms seems also to reduce the competitiveness of the economy... It seems that in Israel the ranking (of industries as to average wages paid) has remained unchanged, although the range has doubled. Since correlation seems to exist with productivity growth this rigidity has to be explained by institutional factors. Doubtless this policy tends to defend the interests of some sections of the labour force, but it is costly to the workers as a whole."

The level now reached by Israel's growth can be maintained only through increased competition and some long-range planning, Prof. Uri warns.

## Celebrating Yom Kippur



Starting the Yom Kippur Eve feast at the table of Rabbi Yitzhak Yedidiah Frankel, popular community rabbi of Tel Aviv's southern quarters. (Photo from "The Yom Kippur Anthology.")

THOSE who wish to learn something about the meaning of Yom Kippur as observed, thought about and written about by the generations of Jews, and who do not — for whatever reason — have access to the great treasury of source material in Hebrew (and other languages), would do well to acquire this book. It is the latest in a series of similar anthologies by the author on Purim, Passover, and Rosh Hashana, and, together with his wife Hanna, "Jewish Marriage" — all of them worthy additions to any library. (Rabbi Goodman, Executive Secretary of the Jewish Book Council of America, is also the author of "Rejoice in Thy Festival" and "American Jewish Bookplates" and of a forthcoming anthology on Simhat Torah.)

The book's 18 chapters bring us selections from ancient and modern sources, as well as a few original contributions on Yom Kippur in the Bible, post-Biblical writings,

THE YOM KIPPUR ANTHOLOGY by Philip Goodman. Philadelphia, Jewish Publication Society. 399 pp. with Illustrations, Notes, Bibliography and Glossary. \$7.50.

Reviewed by Moshe Kohn

Talmud and Midrash and Medieval Jewish literature; Yom Kippur in Jewish law; selected prayers with a commentary on each one by a contemporary scholar; an article on "The Paradox of Kol Nidre" and one on "The Music of the Yom Kippur Liturgy" with musical examples;

Yom Kippur in modern prose and in art, poetry and the short story; selections on the observance of Yom Kippur in different lands and times; a discussion of the pre-Yom Kippur feast, concerning which the Talmud (Brachot 8b) tells us:

"Whoever eats and drinks on the ninth (of Tishri) — Yom Kippur Eve as it is to fast with the night molten on Yom Kippur Day."

and the 19th-century Rabbi Israel Salanter said:

"It is an affliction to feast with the night molten on Yom Kippur Eve as it is to fast with the night molten on Yom Kippur Day."

and selections of "Yom Kippur Miscellany" and "Children's Poems for Yom Kippur."

Needless to say, the mechanical reading of an anthology of this sort from cover to cover will open up no secrets to anyone — no more than the mechanical mulling of the words of the anthology, that is the mechanical rotation of a prayer-wheel. To be sure, it may be better to know the information contained in this anthology than to know it; better to spend one's time mechanically mulling prayers than speaking certain other things; better to busy oneself with a rotating prayer-wheel than with a spinning roulette wheel. But the real value of the anthology will be derived from study, contemplation and discussion of the wealth of stimulating material it contains.

### Yom Kippur message

If you wonder why you sit in the synagogue through the Yom Kippur Day, or why you keep leaving your seat to go outside, or why you do not go to sit at all — get "The Yom Kippur Anthology" and "The Yom Kippur Anthology" and study the sections that interest you, referring to the notes and bibliography for additional readings; or take it along to the synagogue with you, and, when you start losing interest in the service, open it up and read and ponder on previously marked sections; and discuss it with your neighbour instead of talking about the politics or economics of the day. In other words, work on the message of Yom Kippur, which is that one should repent with all one's heart, just as sin originates in the heart.

From Al Nakava's "Memorat Ha-ma'or," edited by Hyman D. Kessler, N.Y., Bloch, 1961, and reprinted in "The Yom Kippur Anthology," reviewed above.

## Never too late to repent

By Israel Ibn Al-Nakava

IT is never too late to repent; though a man repent in his hour of death, the Lord will forgive him and have mercy upon him. Perfect repentance, however, depends upon the relinquishment of the unethical life, upon frank confession and promise to mend one's ways, and upon inner resolve actually to fulfil one's promise. Also, it depends upon recognition of the principle that one's social sins can be forgiven only if one has done to another. Else even the Day of Atonement is of no avail.

Confession is a good part of penitence in matters affecting one's relation to others; in personal matters, however, there is no need for one's confessing aloud and publishing one's sins; on the contrary, it is impertinence to do so.

Acts of communal repentance are commendable and are always appropriate. But neither the individual nor society should make the efficacy of penitence an occasion for unethical conduct. One should not make the abundance of divine mercy an excuse for misbehavior. There is such a thing as too much repenting, which, according to an old teacher, is one of the things that cannot be forgiven. Nor should one make penitence a matter of physical self-affliction, such as abstaining from meat and wine and wearing a rough wool. The root of penitence is that one should repent with all one's heart, just as sin originates in the heart.

From Al Nakava's "Memorat Ha-ma'or," edited by Hyman D. Kessler, N.Y., Bloch, 1961, and reprinted in "The Yom Kippur Anthology," reviewed above.

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## Where are our baby birds flying?

WHAT makes some youngsters

Hippies and others conformists? Two novels entirely different in approach and style describe two such disparate young Americans, both sons of Jewish fathers but living with divorced mothers and stepfathers in wealthy WASP suburbia.

"The Season of the Witch" documents a 17-year-old Hippie's first break from home. Gloria, or Witch as she renames herself, confides that she is journeying into reality with her draft-escaping childhood friend, two free souls with no strings or compromises, he her guru, she his earth mother, dedicated to one another's purity and freedom. Her diary, a confessional, covers in minute detail a two-month adventure in New York where she seeks her Jewish father — about whom she had accidentally learned when she was 12, a discovery that caused her to exult that she had always known that she did not fit the WASP conformity imposed by her mother.

After a frightening brush with violence Witch joins a group in a communal flat rented by a former psychoanalyst and his ex-patient from Hollywood, both in their forties and substitute parents to seven youngsters living with them. Dropouts from conventional society, all are intelligent, articulate and working, and all believe in the coming Peace-on-Earth Revolution. They exude optimism and goodwill except for one, who hating the world, convinced it has no place for him or others, dwells on drug addiction. The others take drugs but are not addicts.

Witch may be puzzled or elated by life but is never shocked by it. If anyone watched herself growing

**THE SEASON OF THE WITCH** by James Leo Herlihy, N.Y., Simon and Schuster, \$71 pp. \$6.95.

**BIRDS OF AMERICA** by Mary McCarthy, N.Y., Harcourt Brace Jovanovich, 340 pp. \$9.95.

Reviewed by Jennie Tarabulus

Witch returns home on an impulse, trusting instincts more than logic, the reunion with her mother — like meeting her father — is utterly unlike what she expected. Both tacitly agree that each will continue to live her own lifestyle with no more passing of judgements or flitting; and Witch realizes what a bore she must have been always condemning her mother for her superficiality. Has she reached maturity? You've arrived the moment you stop trying to guess what will happen next, a friend says. You just know that whatever it is you'll get through it somehow. Uncertain of the future, knowing she must move on, Witch confesses to self-doubts, confusions, but not mistakes really. If you got messed up at times why, that is necessary for growth.

Herlihy, author of "Midnight Cowboy," is a magnificent writer, serious but with a rare light touch making this story great entertainment. He vividly uses today's idiom as a literary tool to express a new milieu in a changing world, in itself an education for the uninitiated. There is something for readers of all ages in "The Season of the Witch," a classic of its kind to be read and reread.

"Birds of America" is about Peter Levi, 19-year-old philosophy student doing his junior year at the Sorbonne. He gets along well with his mother, stepfather and divorced Italian Jewish father, a history professor. Nature-lover, bird-watcher, he finds inspiration not through drugs, which he avoids, but in Kant's dictum never to treat anyone as a means and believe in the force of moral will. In his wallet along with CORE, SANE and SNCC cards is one which says: "The other is always an end; thy maxim."

Peter is a conformist, and he realizes this in Europe, where he feels different, conspicuous, alone. He continuously analyzes himself and society, emphasizing mind, not the senses, unlike the Hippies who believe the mind shouldn't be allowed to dominate the true inner soul. He is also a puritan, sex still a vague problem he avoids thinking of concretely — like the Hippies, who find it no problem at all, taking it in their stride.

Being half-Jewish complicates his life somehow. Not that he is anti-Semitic, he says, but if he'd been born Pinkev Levi from Flatbush he would have been more self-evident and freed of the need to explain himself. An American in Europe is like being Jewish, only worse, he observes. Americans recognize their "people" in the tourist diaspora, spotting you as one of them whether you like it or not. But this is worse than anti-Semitism, because nobody excludes you. You make your own ghetto around army bases and "exclusive" hotels, and impose your own version of kosher by demanding ketchup and suspecting your steak of being overdone. Being a Jew at least gave you a history of martyrdom that is old



Young American Buddhists in San Francisco. (Photo Roginger)

and dignified. But you can't be proud of being an American anymore, and compatriots learning that he is studying in Paris always ask *soffo voce*: "Aren't you afraid of anti-Americanism?" as if it were a disease like anti-Semitism.

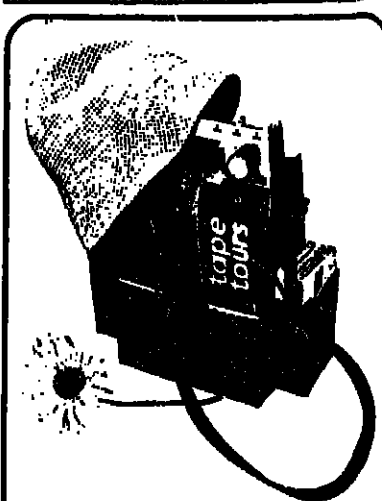
On an Italian holiday he meets his college adviser in the tourist-jammed Sistine Chapel, wonderfully described. Relieved to see a familiar face, caught off guard, both speak freely. In an ironic turnabout his professor advises him to abandon traditional habits, recommending drugs as a means of reaching freedom. Those taking them show greater adaptability to the mobile environment, he tells his astounded student. When he praises capitalism for bringing abundance, Peter impatiently asks: "But of what?" The technological changes aren't the ones his generation wants. He finally gives up on his teacher. "I'd rather have an argument with somebody I share a few assumptions with — you're too old for that."

Introspective, shy, Peter is nevertheless pragmatic. Having no time for civil rights activities he contributes money, reasoning that if you feel guilty it's better to pay an indemnity. "Be your own redeemer," he says. He envies a friend whose brain is wholly devoted to his sensual pleasures, a welcome relief from his own strict self and Kantian belief that by imposing your will on society you help to shape it, so your actions should be judged by their implications.

His adventures in Paris and Italy with students and adults leave him braced but undaunted, rallying always to his banner of self-imposed morality. Peter is sure he will find his own way in his own style, though at this point in life he feels himself irrelevant to everything, a

wandering footnote in his parents' joint history.

"Birds of America" is one of Mary McCarthy's most charitable descriptions of today's society, with youth not a problem, but a promise of a possibly better future.



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## Mental illness in fiction

Gordimer's South Africa

LIVINGSTONE'S COMPANIONS by Nadine Gordimer. London, Jonathan Cape, 248 pp. £1.95.

Reviewed by Sally Blake

THE subject of mental illness has a peculiar attraction for novelists and novel readers, maybe because we enjoy in fantasy what we would hate to approach in reality. But writers often forget that masterpieces like "The Bell Jar" and "I Never Promised You a Rose Garden" are not imitable; such books are written from the dark depths of personal experience or long-felt empathy.

The most solid of the novels under review is "The Other Caroline," but coming from the author of "The Snake Pit" it is a disappointment. It is true that snake pits are fortunately becoming rare today, and the part played by the earlier novel in bringing this about must not be underestimated. But in "The Snake Pit" Miss Ward moved us by her description of the subtly depersonalising effect of the mental hospital, the disorientating effect of the amnesia and yet unknowability of the environment, which drove the patient no less crazy than madness itself, and echoes of this may remain in the best and most modern of hospitals unless we remain constantly aware of these dangers.

In "The Other Caroline" the healing environment is all helping hand and heart of gold, until we can hardly tell whether the heroine is there or at home; Miss Ward seems to have written herself out of a job. Caroline suffers from hysterical

THE OTHER CAROLINE by Mary Jane Ward, N.Y., Crown, 216 pp. \$5.95.

THE DREAM KILLER by Ursula Russell, N.Y., New American Library (Signet), 142 pp. \$0.75.

LISA, BRIGHT AND DARK by John Neufeld, N.Y., New American Library (Signet), 143 pp. \$0.75.

Reviewed by Rachel Chazan

dislocation of memory (why the blurb talks of paranoid schizophrenia is not clear), and by way of therapy she has to type an autobiographical manuscript with the names blocked out. This, she rightly guesses, is supposed to be about her own past and is supposed to help her regain her memory. The blurb describes it as a *tour de force*, but for me it does not come off: I can see no dramatic logic either in her breaking down or in her regaining her memory.

It is interesting that the heroines of both "The Snake Pit" and "The

Other Caroline" appear to have gone out of their minds because of financial problems. I hasten to reassure Israeli readers that this is not a common precipitating cause of psychosis.

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"THE Dream Killer" is not about one who kills dreams, but about killing in imagination. It is a novel about a therapy group, and the adolescents in the group are as real as the unravelling of their problems is dramatic and credible. Unfortunately, Miss Russell was not content with spinning a tale about the group, but had to add a romance about one of the doctors, which she opens with a neat case-history of her life so far. The way the doctor-boyfriend, Howard, talks to the woman doctor, Beth, becomes increasingly difficult to swallow. This is how the conversation goes after his failure as lover on their first weekend away:

"I see now that you weren't ready, not yet."

"But what is it? What's wrong with me?" she asked.

"If you were able to face the truth about yourself you wouldn't need to ask. You have an analyst who's no doubt trying to show you what's wrong with you, but you resist understanding."

In the denouement we discover that it is indeed Howard who has something wrong with him, who is, in fact, the villain — but too late, credibility has already gone by the board.

\*\*\*

"LISA, Bright and Dark" reads like an assignment in a creative-writing course — build a story around a teenager going crazy, asking for help; the parents blocking it because of their need to close their eyes to what is happening. Her friends come to her aid against all obstacles, which include a frightened, ineffectual school psychologist, until the fairy prince arrives on the scene in the form of a handsome, blonde young psychoanalyst, more beautiful than Paul Newman.

A pity, because it could have been a good idea.

Dr. Chazan is a psychiatrist in Jerusalem.

Readers' Literary Letters

'Encyclopaedia Judaica'

To the Jerusalem Post Literary Editor Sir, — I refer to Dr. Geza Vermes' review of the Encyclopaedia Judaica (your issue of August 11).

I would not presume to question Dr. Vermes' scholarly qualifications but I must take issue with him over his statement about the illustrations, "the colour is, perhaps, not as good as it might be..."

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MOSES SHALVI, Illustrations Editor, Encyclopaedia Judaica, Jerusalem.

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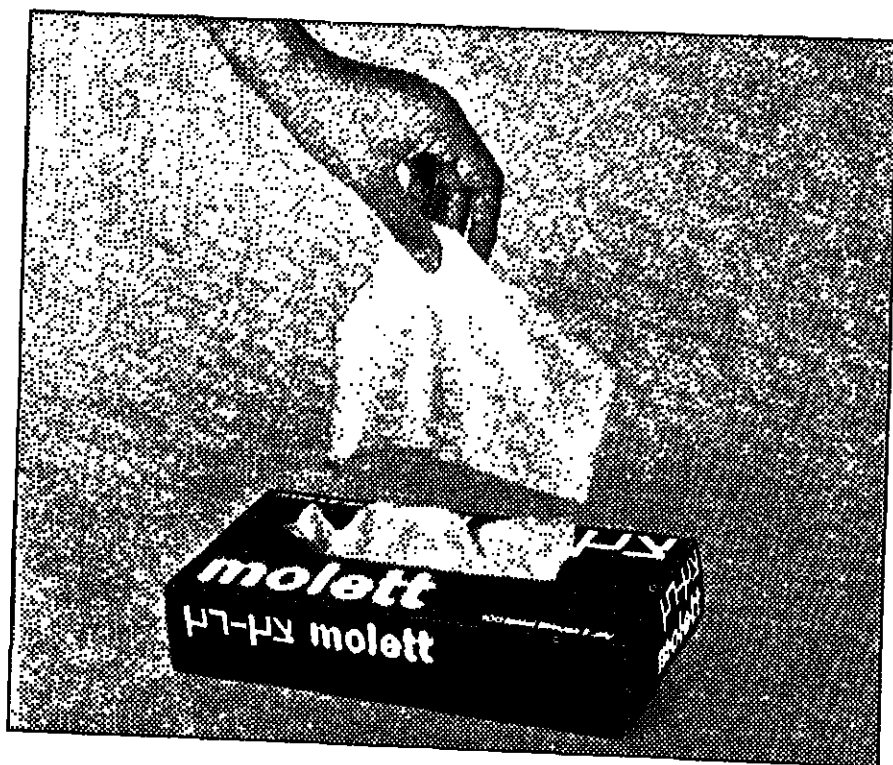


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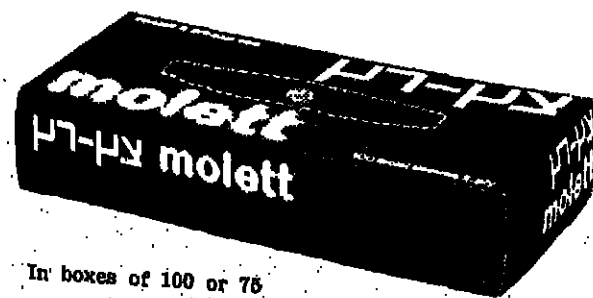
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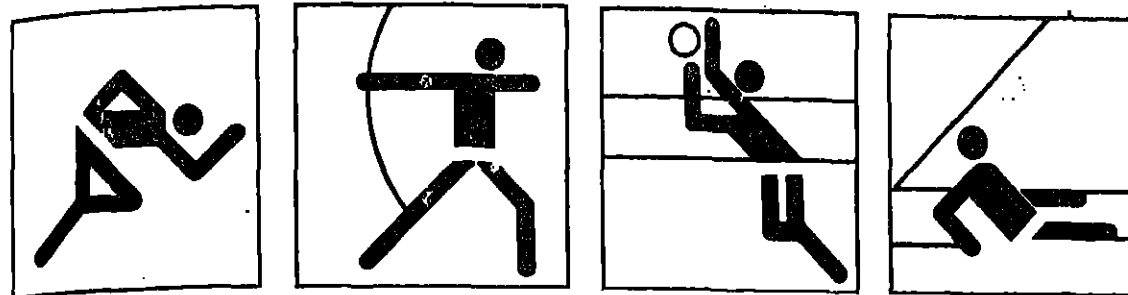
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## OLYMPIC BLUES

By Ephraim  
Kishon

ONE of the group of 13 officials accompanying our 15-man Olympic team returned home the other day in accordance with the so-called "escort relay," whereby one official is relieved every other day by one of 115 trainers waiting here in a starting position. Now he was facing me, a broken man:

"Go ahead, sir," I encouraged him, "tell me, I won't put it in *The Jerusalem Post*."

"Thank you," the man said, "this is a very hush-hush matter. I mean the discus incident. Really, I don't know where to begin. Maybe I ought to point out first of all that we didn't have a Taiwan Chinaman's chance at the Olympics. Yet, we said to ourselves, it would be terrible to show up there, in front of all those people, and always come in last. So what did we do? You know Eli Kimmelberg?"

"The discus thrower?"

"Yeah. He's held the Israeli record for the past 27 years. But we decided at one of our meetings, that wouldn't ensure him a gold medal in the international arena. On the other hand, if Kimmelberg were to compete against women... get me?"

"No."

"Believe me, we were thinking only of the national interest. We were trying to impress Diaspora Jewry, to let them see what feats our stalwart Israeli youth is capable of, brought up

in a manifestly sporting atmosphere, under the supervision of the Education Ministry in co-operation with the Tora Sages.

"At first Kimmelberg refused, but we described to him in glowing language what a marvellous feeling it would be to step up on the winner's platform... the band playing Hatikva... the gold medal... In the end, when we reminded him that he would be living in the girls' quarters all the time, Kimmelberg agreed.

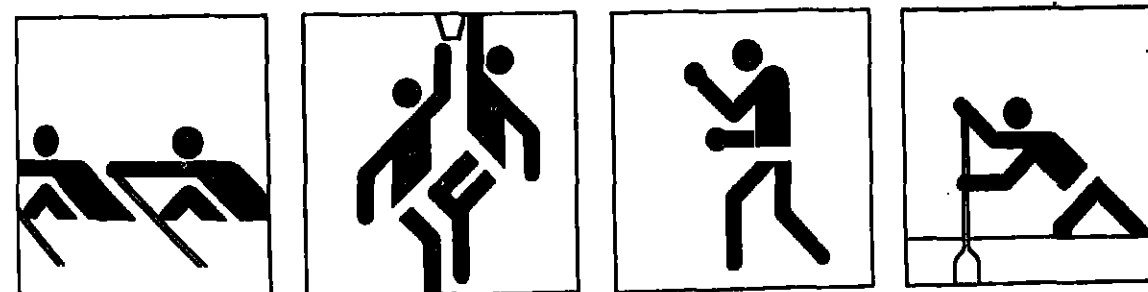
"To fit him for his special duties, we took certain steps, the nature of which I am not allowed to divulge here. Our biologists in Ness Ziona even worked out a way to fool the sex test. He looked a bit strange, but acceptable. After all, not every sportsman has to be a ravishing beauty, has she? We Hebraized his name to Kodorov. Ilana Kodorov. We planned the operation with the utmost care, down to the last detail. We were convinced that we had thought of everything.

"Ilana left for Munich, was put up as foreseen in the women's quarters, and trained with them day after day. Up to the contest itself, no one suspected her. When she stepped into the giant arena on the fateful day, our hearts thumped like mad. Then came the mishap..."

"Well?"

"He came in last. Most unpleasant, I must say..."

Translated by Yohanan Goldman  
By arrangement with "Ma'ariv"



## Non-alcoholic beverages

I RECEIVED a letter from one of my regular correspondents telling me that he occupies his leisure moments by "looking for English words which have a proven or conjectural relationship with Biblical sources." Some of them belonged to the world of Flora and, commenting that "you might find one worthy of your attention," he mentioned "cider," which he stated as a certainty was derived from the *shekhar* about which I wrote last week. In my reply I expressed the opinion that this derivation was a very doubtful one, and that I was sure that there was no connection. He politely wrote back to me, "Are you really going to deny the Biblical ancestry of cated, *shikhor*, strong drink." And if so, you will be up against Dr. H.W. Fowler and the suggestion contained in this derivation, it goes on to define cider as "the expressed juice of apples (or formerly of some other fruits) used for drinking; for making vinegar, as for other purposes." It adds, to my surprise, that the name is used for the unfermented juice; the mildly alcoholic drink for which I developed a great liking during a holiday in Devonshire, is "hard, or fermented, cider."



Oxford Etymological Dictionary, and I foresee an international percussion."

This brings me to the remarkable — indeed fascinating — rendering given by the Pseudo-Targum Jonathan to the word *Shekhar* as it occurs in Deuteronomy 29:5, to which I referred last week. In every other instance the alcoholic nature of *shekhar* is central to the context, whether it is the *shekhar* which is forbidden to the priests while engaged in their sacred duties — which encompasses all intoxicating liquor, the product of the vine or not — or that forbidden to the Nazarite, which is confined to wine and its product, such as brandy.

What possible connection could there be between the *shekhar* of the Bible and "the expressed juice of apples (or formerly of some other fruits)"? It is the translation of the Targum which provides the answer. The Targum to this verse renders it *merat*, which is the same word as it uses to render *asis*, the fruit juice of Isalah. According to this interpretation, Moses said to the children of Israel, "Ye have not eaten bread, neither have ye drunk wine, or fruit juices."

L. I. RABINOWITZ

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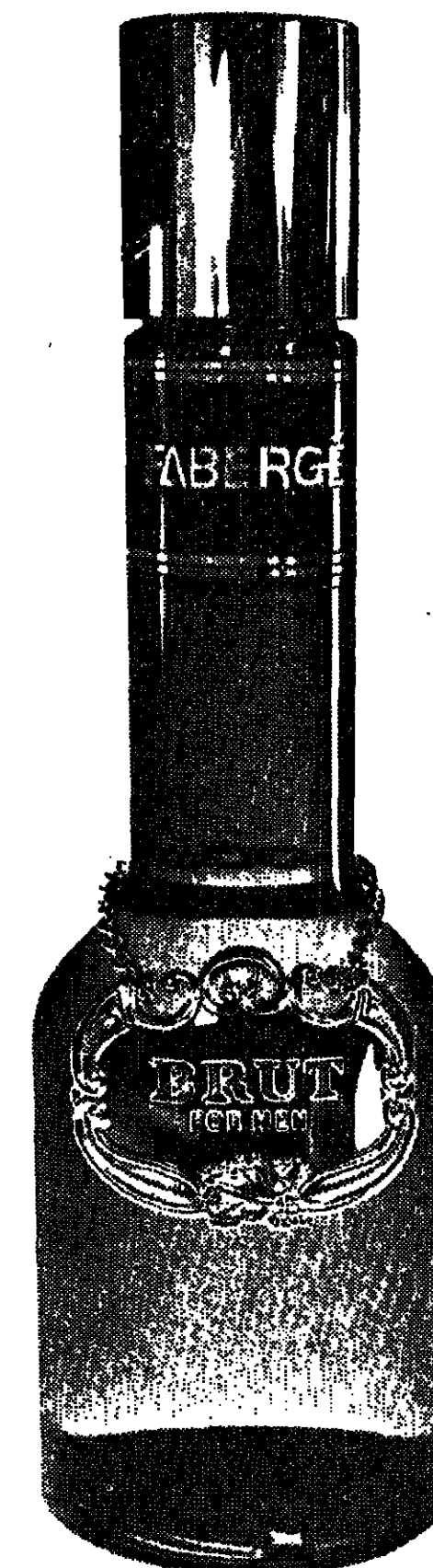
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# CAESARIA

## A LONG TERM CHALLENGE FOR ARCHAEOLOGISTS

By MALKA RABOWITZ

WHEN the bones of a tiger were unearthed this summer at ancient Caesarea, archaeologists felt that the most likely explanation lay in the 2,000-year-old amphitheatre nearby. In the heyday of Roman rule, men were pitted against wild beasts in this arena, whose unexcavated but visible perimeter is larger than that of the Coliseum in Rome. It was here, according to the first century historian Josephus, that 2,500 Jews were martyred after the uprising against Rome in 66 C.E.

The very scale of Caesarea, for 600 years the capital of Roman and Byzantine Palestine, sometimes appears daunting to the American expedition which has been digging there for the past two summers. A consortium of eight American universities took part this year under the direction of Dr. Robert J. Bull, history and archaeology professor at Drew University, Madison, New Jersey.

Together with the villas that formed its suburbs, ancient Caesarea stretched from Nahal

Tanimim to Nahal (two names more recently the news as reluctant updates for a new power base. Its remains are thus under an area of 32,000 dunams.

Of this, only one has been cut through by a trench and explored by the expedition in two years of work. As disciples of Albricht and Dr. Bull, "we proceed by cautious investigation of level. It means we are digging an area half the size of Manhattan with teaspoons."

The results so far have been "satisfying." They include the discovery of the vaulted entrance to a network of sewers which may provide the clue to the Herodian plan — enough pottery — hopefully — serve as a basis for an authoritative reconstruction of the Roman, Byzantine and Arab periods. Greek inscriptions were found in the mosaic floors of the largest Byzantine buildings found in the city. Dr. Bull believes to be

water from the foothills of Samaria to the Caesarea aqueduct; and a Crusader cemetery at the foot of the picturesque 12th-century castle which was cleared and restored some years ago.

THE vaulted entrance to the sewer system is three and a half metres high, "large enough to drive a truck through," says the American archaeologist Josephus, whose descriptions of Herod's monumental building projects are increasingly borne out by archaeology, says the sewers were sea-flushed, the tide and currents working into them daily and cleaning them out. If so, this was a noteworthy feat of Roman engineering. Equally important, the system may help in uncovering the city plan, since the drainage channels presumably ran under the streets. Infra-red aerial photos indicate that the city was laid out radially, like Washington D.C., says Dr. Bull.

Of his harvest of ceramic fragments — archaeology's basic dating tool — Dr. Bull

notes that the shards are less familiar than far earlier pottery remains. Intense interest in the Biblical period has enriched archaeological knowledge of that time to a point where the fragment of a bowl made between the 18th and 15th centuries BCE can be dated "to within 50 years."

He hopes the Caesarea dig will enable Roman, Byzantine and Arab pottery to be dated with equal precision. Says Dr. Bull, funds permitting "I want to continue to dig for the rest of my life." Fortunately for dating, every level has been found strewn with coins which are in fact scattered over such a wide area that knowledgeable local residents can be seen out collecting them after winter rains. Five thousand coins have been found inside the area of the dig. They are made of gold, silver, copper, lead and glass, the last of which may have served as a token for theatre admission, says Dr. Bull.

To help in the more leisurely scholarly evaluation that follows field work, a computer expert was enlisted this summer to encode information on the thousands of shards, coins, bones and other objects found

in the dig. The data is being fed into a computer at Oklahoma State University.

THREE metres below ground level, the expedition uncovered six Greek inscriptions worked into floor mosaics. They belong to the remains of a large 6th-century Byzantine building, of which a 20 by 15 metre section has been exposed so far. The building probably housed the public archives, says Dr. Bull, although any parchment scrolls have long since disappeared.

Overlying the mosaics was a Crusader cemetery in which the skeletons of 200 men were found. One of them, Dr. Bull relates, was buried with his horse. Heads were propped up on a stone pillow facing east in anticipation of the Messiah and some still had "bronze crosses on their chests."

CAESAREA sprang into being as a pagan city, created by the Romanophile, half-Jewish King Herod and dedicated to Augustus Caesar in the year 13 BCE. It took 20 years to build and came complete with the amphitheatre, the now-restored theatre, and a hippodrome, where an esti-

mated 22,000 spectators could watch chariot races.

Its harbour, says Josephus admiringly, was formed when Herod "won a battle against nature" by lowering massive stone blocks into 20 fathoms of water. When the foundations rose to water level, he built a pier on the surface.

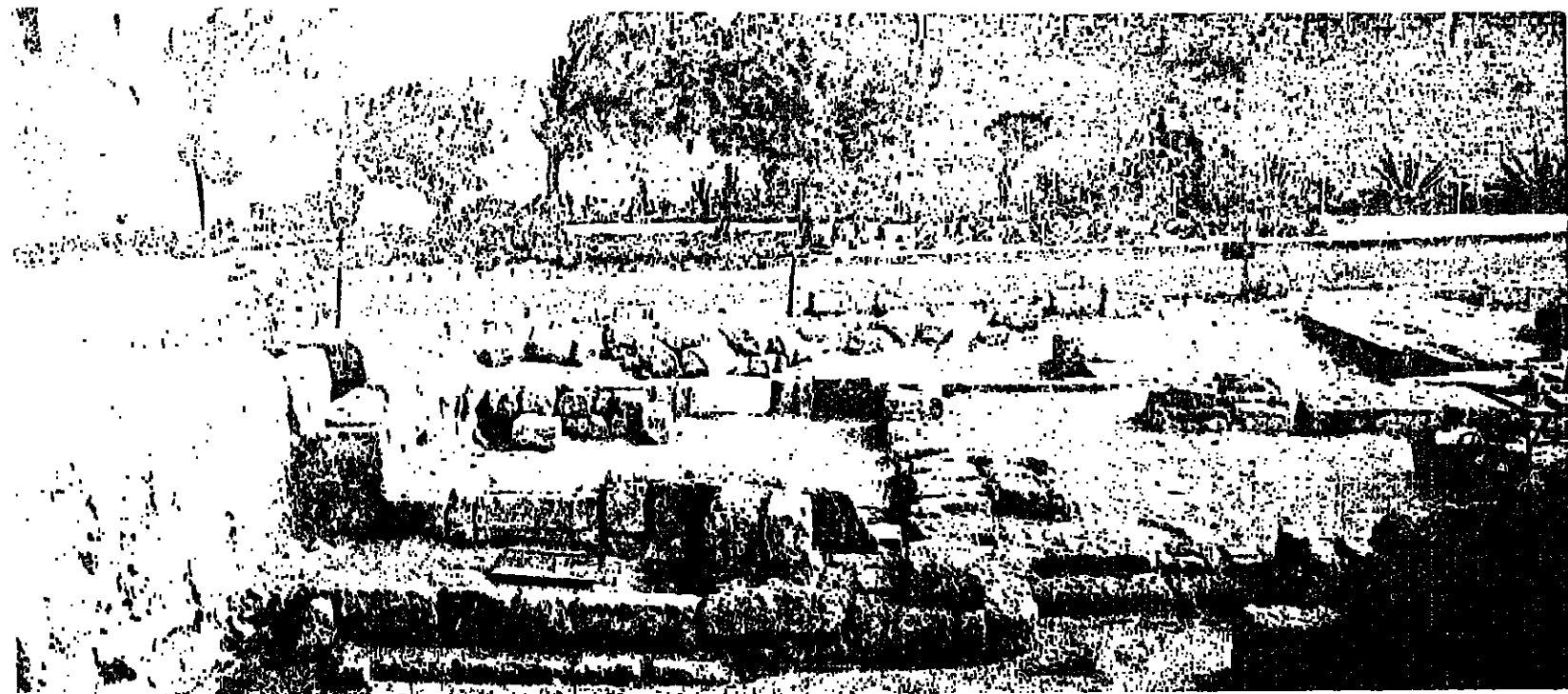
Facing the harbour mouth was a temple containing a colossal statue of Caesar. From this port, Jews taken captive after the fall of the Temple in the year 70 CE were assembled before being shipped to Rome to be paraded in triumph.

As a city providing amenities and a convenient military port, it became the seat of the procurators of Judea and, later, Roman army headquarters. The only contemporary inscription mentioning Pontius Pilate (who governed Judea from 26 to 36 CE) was found in the theatre in 1961 by an Italian archaeological expedition.

Tons of statuary and marble columns furnished the streets and temples of Herodian Caesarea and a good bit of it made its way to Jaffa and Acre at the end of the last century for use in building. More was quarried by Arab

villagers and burnt to make lime for crops. Enough remains to convey a conception of power expressed by the sheer mass of public art. The headless porphyry statue which is one of Caesarea's prime attractions weighs about nine tons. And Dr. Bull points out a granite stone weighing well over 50 tons that was floated down in one piece from the Aswan dam quarry in Egypt.

With the Moslem conquest in 640, and the shift of the focus of power to Damascus and Baghdad, the site became less important. A brief resurgence came five centuries later when the Crusaders rebuilt and walled about one-tenth of the Roman city near the harbour. Sdot Yam's banana plantations are now advancing along the sand dunes and villas are rising on lands first acquired at the turn of the century by Baron Edmond de Rothschild and the Jewish Colonization Association. A modest kibbutz beach resort a little to the south, Kayit Veshayit, has been serving as base camp for the expedition, a boon in off-hours for the some 180 American university students who worked as volunteers on the expedition this summer.

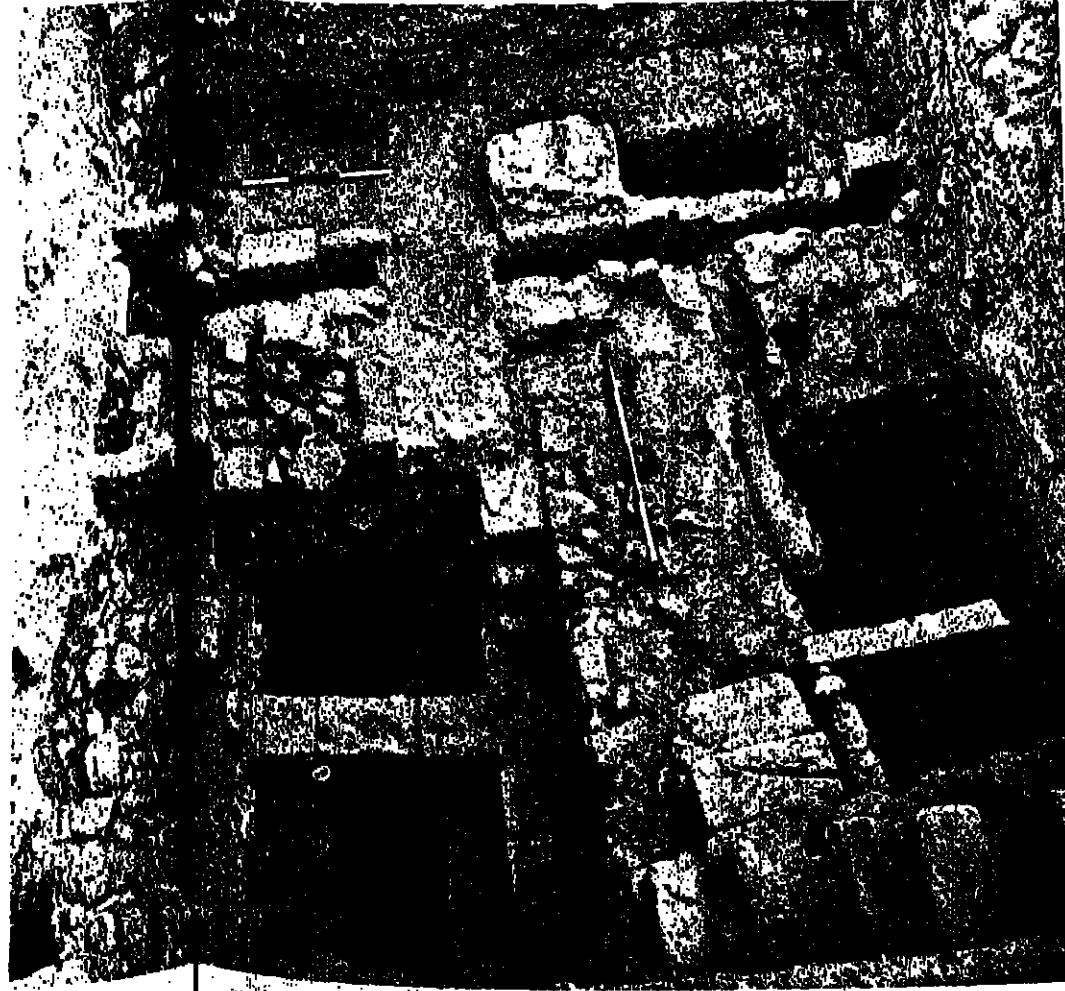


The 12th century Crusader castle wall across the road overlooks the remains of a 6th century Byzantine building where six Greek mosaic floor inscriptions were found. The remains were found beneath a Crusader cemetery contemporary with the castle.



An almost-intact woman's head, about 15 cms. high, found in the debris of a Byzantine street wrecked by Moslem invaders in 640. The head was part of a Roman statue, reused in the Byzantine period. At right, the head is examined by expedition leader Robert J. Bull and his wife, Vivian. Photo at right is a 7th or 8th century Arab jar, also found intact at the site. Finds are brought back daily from the field to the expedition's base at Kayit Veshayit, a kibbutz resort.

Photos:  
J. McW.  
Kellers



Stones show Roman structure below Byzantine floor.

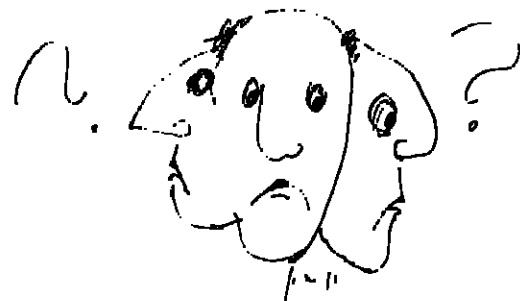


The sea in the background, the Crusader castle to the right and expedition vehicles parked near the site of Byzantine remains.

הכרזת מדינה



## Marketing with Martha



## Playing the consumer game

**BUTTON**, button — who gets the (broken) button? could be a new refrain to the old nursery chant.

Trouble with having so many consumer-aid organizations is that the poor consumer does not know where to turn. While I was away for the summer, a number of consumers who happen to read this column sent their problems by mail to me. Now, it is very flattering to come home to a full mailbox. But I am not a consumer organization nor have I any aspirations to be one. It is impossible for me to look into individual complaints, much less to answer them in writing.

The best I can do is give some guide-rules for playing the consumer game. These are based on my own experience, that of my friends, and letters from satisfied or dissatisfied consumers.

One writing letter asked for a list of Hebrew names of the various consumer groups. "I am quite sure that many people, like myself, read *The Jerusalem Post* and are quite familiar with the normal telephone directory in Hebrew — and are at a loss to find, say, the equivalent of the B.B.B. in case of need."

A point well made. The following is my attempt to chart the various factors of the consumer field:

**Consumers Commission** — *Natzi HaTachshumim*. (This is Dr. Yehoshua Jaffe, whose office is in the Ministry of Commerce and Industry, the Kirya, Tel Aviv, tel. 285528).

**Israel Consumer Council** — *HaMoeta HaYisraelit ITachshumim*. (This is the public authority, headed by a retired judge and a board of directors, with headquarters at 105 Rehov Hahasmona'im, Tel Aviv, tel. 266485 or 264807.)

**Israel Consumer Association** — *Igud HaTachshumim b'Yisrael*. (This is the independent consumer organization, headed by Mrs. Trma Polak, with national headquarters at 35 King George St., Tel Aviv, tel. 224109, and branches in Haifa at 31 Jerushalayim, tel. 665200 and Jerusalem, tel. 38291.)

**Central Consumer Authority** — *HaRasheet Halmercast ITachshumim*. (This is the Histadrut's consumer arm, under the direction of Mrs. Nushat Katzay, with main offices in the Histadrut building, 93 Rehov Ahoosor, Tel Aviv, tel. 261111 or 265369 and branches at every local labour council.)

**Consumer Service Committee of the Association of Americans and Canadians in Israel** — *Valada ITachshumim shel HItachdut Olei America ve-Canada*.

(This is the newest consumer organization, which works through the A.A.C.I. office in Tel Aviv at 78a Rehov Ben Yehuda, tel. 236644 or 24197, and in other major cities.)

**Better Business Bureau** — this has different Hebrew names in Tel Aviv and in Haifa.

**B.B.B., Tel Aviv** — *Hamaachon IMishar Hogen* (literally, "The Institute for Fair Trade"). (This is the self-regulatory association of the business world, with offices at 3 Rehov Ahuzat Bayit, Tel Aviv, tel. 57131. As there is no B.B.B. in Jerusalem as yet, the Tel Aviv office is the proper address for complaints from Jerusalem as well.)

**Maachon IDarochel Haginut** ("Measure—Institute for Fair Practices"), 31 Rehov Yerushalayim or P.O.B. 5230, Tel. 665200. MIDAH shares its offices with the Consumer Association in Haifa.

**FACED** with the multiplicity of consumer bodies, there is an art to knowing what type of problem to take to which office. I have developed a sort of second-sense. I could take the letters which arrived at my desk from troubled consumers and separate them according to the consumer bodies which, in my experience, are best equipped to handle them.

For instance, a Haifa man wrote me at length describing a dispute between his daughter and a Mount Carmel record shop which would not allow her to play the entire record through before purchase, and then made difficulties when she demanded to exchange the record because it was "full of scratches."

In disputes with shops, my instinct is to turn to the Better Business Bureau. Yes, I know all the consumer-group arguments that the B.B.B. is not a "pure" consumer organization because it represents the business interests. True, but possibly because the B.B.B. is an association of business firms, it seems to have an influence over them.

### Gets results

Whatever the reason, the B.B.B. seems to get results. I found in my mailbox copies of a lengthy correspondence involving a Haifa housewife, the Friedman refrigerator company, and the B.B.B. I will quote only the final sentence of the concluding letter from the Better Business Bureau of Tel Aviv to the consumer:

"They (S. Friedman Ltd.) are sending, today, a letter to the Haifa B.B.B., informing them that they are cancelling the sale, and will pay you back the value of the refrigerator, Friedman 11, Automatic, which you received."

The B.B.B. executive secretary, Mr. Adl Horowitz, also sent me a copy of a letter his office received from a satisfied consumer in Jerusalem: "Wonderful! Marvellous!... This morning at 9:30, two men arrived with all the missing parts, and worked for two hours to fix everything satisfactorily."

### Correct address

Mr. Horowitz, in a letter of his own to me, stated that B.B.B. is also a "correct address" for complaints against building contractors. He says that, unlike the government-appointed Registrar of Contractors (*Kashem ha-Kablanim*), "we (the B.B.B.) do not wait for three legitimate complaints to process any complaint we receive, and that goes for building contractors as well."

More good news for consumers from the Better Business Bureau: The Tel Aviv organization has decided to introduce a Business-Consumer Arbitration Programme, to go into effect in three or four months. The idea will be to encourage buyers and sellers alike to have a special clause inserted in contractual transactions — stating that both parties agree to the arbitration of the Better Business Bureau in case

of disputes. This arbitration will cover only claims from IL500 upward — and will be aimed mainly at the fields of home purchase, furniture, interior decorating, major electrical appliances, and so forth. There will be a service charge for arbitration: IL125 minimum or three per cent up to a IL10,000 claim which will be shared by the consumer and the business firm on a 40:60 basis.

The Better Business Bureau of Haifa wrote me that it has operated an arbitration system of its own for the past four years. About 600 Haifa shops, and a number of wholesalers and importers, signed a commitment to maintain ethical standards and to accept the arbitration of the Haifa B.B.B. in case of a dispute with a customer. These firms are listed in a guidebook published by Midah (the Haifa B.B.B.) and its red-white-and-blue emblem appears in the windows of these shops. In the course of four years, the bureau has mediated in a variety of disputes, over items ranging from a IL35 pair of shoes to an IL18,000 car.

remove almost any stain from any fabric. True, it will also shorten the life of the fabric, but I would rather have stainless baby bibs that last a shorter time than fruit-stained ones that last forever. Bleach should not be applied directly to any fabric, but a very strong solution of bleach and water can take out the most stubborn stains in seconds or minutes.

Curiously, I find that most coloured fabrics can stand a little bleach now and then without fading perceptibly. Another solution for fruit-stained cotton fabrics (such as children's clothes) is to wash them in a machine-load of diapers (if this does not offend your aesthetic sense). The diapers are full of ammonia (from urine) and this seems to bleach out stains. The nearby-boiling water of European and local washing machines also helps.

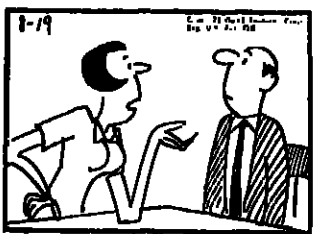
### Probably nonsense

Although my (American) mother is horrified, I wash baby diapers in any kind of laundry powder, choosing whatever is best for my washing machine. (My Candy service agents insist I use their washing powder if I want them to be responsible for the machinery. This is probably nonsense, but the powder is relatively cheap and delivered to my home, so I comply.) If a baby has a particularly sensitive bottom (my second one doesn't) you might try "Ehtulin" — a water-softening disinfectant designed for nappies. It is a nice-smelling pink liquid, at IL4.70 a bottle, to be added to the final rinse cycle. I used it for a while, then decided it was an unnecessary expense and bother.

I AM especially sensitive to the plea of a woman who writes that she suffers from washing dishes with detergents without gloves. "I cannot work with gloves and as a result I suffer from broken nails, and the skin peels. Are there any soaps or detergents less harmful?" I sympathize, because I also have sensitive skin. May I urge this fellow-sufferer to persist in learning to work with gloves. I also thought I could not wash dishes wearing gloves, and today wonder if I could wash dishes without gloves! Invest in good quality — here I think it pays to buy imports, the lined gloves, which are soft enough to be flexible on the hand. I keep pairs all around the house — for dish-washing, diaper rinsing, laundry, floor-mopping, — any activity which brings the hands into contact with sharp liquids. I find it is not only detergents but even things like salt (as when leashing meat) and potato juice which irritate the skin. No I cannot peel potatoes with gloves on — but I may yet learn. I have not found that any detergent is gentler than any other — though brands do make such claims. As for broker nails, I could make an extreme suggestion; keep nails clipped short — though I am sure this suggestion will not suit everyone.

**THIS** brings me to my next consumer hint: Questions of "good housekeeping" are best handled by the Israel Consumer Association, in my experience. Hava Eylon is a trained home economist, and her desk at the Consumer Association in Tel Aviv is my customary address for requests for advice on matters such as the following which came to me recently: "a washing powder that would remove fruit stains from cotton fabrics; how to prevent shrinkage of cotton fabrics; how to avoid the rapid wearing of underwear elastic; the best method of washing nappies that leaves them white and soft without being the cause of nappy rash; how to prevent colours from fading; whether the sun is likely to harm fabrics and cause them to shrink or fade."

### WEE WOMEN



"If we lived within our means we would have to give up a lot of essentials."

Midah also writes me that it has placed a room of its office at the disposal of the Israel Consumer Association (that is, at 31 Rehov Yerushalayim, Haifa).

**STAIN REMOVER**  
At this writing, Mrs. Eylon is on leave — attending an international consumer meet abroad — or I would pick up the phone and ask her opinions. I will try a few myself, knowing that Hava Eylon will take issue with me, particularly for suggesting that plain household bleach brand wool in white and orange.

Despite washing in textile shampoo and cool water, exactly as instructed, the orange colour ran and spoiled the white. I strongly suggest that this consumer contact Mrs. Eylon in a week or so, and enlist her aid in demanding reimbursement from the manufacturer. I suggest Mrs. Eylon because I know she takes a special interest in problems of textile quality and she works closely in such cases with the Israel Fibres Institute.

**TWO** readers sent me "souvenirs." A Kiryat Haim piano teacher sent me two wrappers from "Splendid Hygienic Handkerchiefs" with a sample paper tissue inside each. The old package contained a dozen double-ply tissues for 30 agorot. The new contained the same number for 93 agorot. But that was not all. The old tissues measure 22 by 21 centimetres; the new ones 21 by 15 cm. I would suggest the Histadrut Consumer Authority for this matter — they are the champions "price-watchers" — and hopefully do more than just watch.

**ANOTHER** reader sent me a wrapper from Assouta antiseptic soap, to show me that it is still on sale openly, despite a Health Ministry published notice that as from August 1, preparations containing more than 0.75 per cent hexachlorophene may be sold only by physician's prescription. This Assouta soap, according to its label, contains 2 per cent hexachlorophene. I checked subsequently with my own pharmacy and found that no effort has yet been made by the Health Ministry to enforce its new regulation. Hexachlorophene is a disinfectant widely used in hospitals, but recent medical research showed that its unrestricted home use could harm the body. It is apparently the harmful ingredient in the baby powder that has caused so many fatalities in France.

Martha Meisels

**Life II**  
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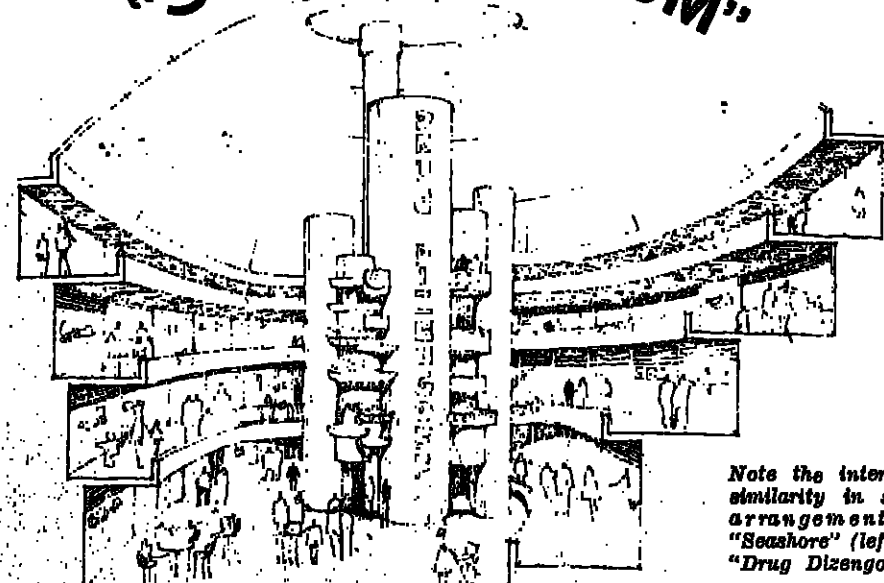
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## REFLECTIONS ON A "STREET MUSEUM"



Note the interesting similarity in spatial arrangements of "Seashore" (left) and "Drug Dizengoff."

By Helga Dudman  
Jerusalem Post Reporter

**YOU** can probably find exactly the implications you are looking for if you compare the colouring of the "Dizengoff Centre" portion of Rehov Dizengoff with the black-and-white art by grown-up graphic artists that illustrate the project's sales kit. I found, for instance, that nostalgia keeps a surprisingly strong grip on the young (or else it may be the influence of irrelevant illustrations in children's books — or possibly their shaky technical competence), while adult, paid illustrators seem more able to take "Future Shock" in their stride.

For instance: try as they do to produce "skyscrapers," children tend to make burgeoning Tel Aviv's buildings no higher than six or eight storeys and the happiest compositions have a distinctly "Little Tel Aviv" skyline of one and two storeys. On the other hand, the graphic artist who did the sketches for the Dizengoff Centre project came up with careful depictions of three towers which are 32, 28, and 26 storeys high — because those are what have been planned for us. (The original scheme called for all three to be 32 storeys.)

The outdoor art is the work of 473 children (aged 7½ to 14) in 55 schools throughout Tel Aviv-Jaffa; they produced 246 paintings (many are cooperative projects by several children) each a uniform size of 120 x 80 metres. All the paintings are nicely framed and hung. Initiative for this engaging project, as well as technical support, came from Mr. Arie Pilz, the Dizengoff Centre entrepreneur, who enlisted the cooperation of the Education Department of the Tel Aviv Municipality. (Like the children, I was not around Tel Aviv during Mr. Pilz's early days, before he mushroomed to his present scale and when his non-air-conditioned cafe by the non-polluted beach was one of the city's pleasantest meeting places.)



Yoram Peled's contribution, could hang in a modern gallery.

**Humans at worst**  
Children's art, on the other hand, always shows us humans at their worst: we have funny shapes, bulges in peculiar places, and don't know where to put our limbs. Yet the current children's exhibition also conveys a kind of robust romance that has been made obsolete by Mr. Pilz's project. No. 114 shows an absolutely lyrical Dizengoff Circle with a man on horseback and an artist at his easel. Right next to it, No. 115, grapples with the Dizengoff Centre idea itself. The buildings have such a red, blue, and green, and helicopters are landing here and there. But the very next, No. 116, is back to story-book nostalgia with a hora being danced under the trees.

At first I took No. 100 to be the work of a spontaneously Future-Shocked child: the official symbol of Tel Aviv-Jaffa, some pitch-black buildings, a yellow airplane, algae-green water. The same, I thought, might apply to No. 218, which showed space ships, a depressing series of parking levels, and a sign saying "To the Underground Railway." But no, these turned out to be the work of a small minority who were following the rules:

"We suggested several themes at the start of this project," one of the Dizengoff Centre representatives told me, "but hardly anybody followed them." One theme was "Tel Aviv in the Year 2000," and I like to think that Ayar, Ishak, Mott, and Rafi, the team responsible for No. 216, had this in mind when they conceived their divinely uncorrupted Tel Aviv beachfront with only one game of beachfront with only one game of paddle-tennis going, or Varda and Aviva who produced a sunset and a road with not a single vehicle on it.

**Zero-growth prize**  
Varda and Aviva are eligible for the first "Dizengoff Zero-Growth Prize" which I calculate may be awarded them retroactively about the time they are at University, and when we may begin to calculate the effects of hurtling from the Nordiya-sheek atmosphere to the 1,100 hotel rooms planned for the three towers, and the 350 shops planned for the four air-conditioned lower levels. I should add that all of Mr. Pilz's staff whom I met were

vourite genres because it is among the most fanciful, unreal, and illusory. Everything is well-bred and wistful; the "human figures," incidentally indicated by a few masterful strokes, are always skinny and on the frayed edges created by these artists you will see, at most, one-and-a-half Rolls Royces but never a trace of litter. I still fondly remember the "artist's sketches" for the Elliot Leagon Project, planned by an expert Italian planner: graceful palm trees, some whimsical little boats adorning the water, and elegant clusters of alinky tourists after a champagne breakfast. They have now moved to the Dizengoff brochure, equally haughty and well-bred and not to be caught dead in a crowd.

**Staircase comment**  
"Well, how do you like the exhibition?" I asked the little boys as the four of us wound down the spiral staircase. They were Avi (8½ in a Buffy tee-shirt), Baruch, 10, and his cousin Shimon, 11, on a visit from Beit Shמשah. "Very beautiful," said Avi. "Which do you like best?" I asked. "We came to pause before a waterfront scene. 'This one,'" said Baruch, with what I thought arbitrary taste. "Why?"

Dead silence. Avi, for whom I predict a rich future, passed on to the next waterfront scene. "This one is unsuccessful. Unsuccessful!" "Why?" I was being mean, because the situation there on Dizengoff is such that if you happen to breathe in at the wrong time, you get such a whiff of carbon-monoxide that the wallhead of coming up with any such phrases as "palatial juxtaposition of rigid kinetic minimalism" is minimal.

**Too many things**  
"Well, look," said Avi. "Here the sea is green, and right next to it here it's grey, and here it's blue. Very unsuccessful. Besides, there are too many things in it — parapetters and flowers and cars going over the bridge."

"They're only going over the bridge," said Baruch in a conciliatory tone. We passed without comment two I liked — No. 24, with its meticulously decorated mosques, and No. 152, more pure nostalgia with Arabs and tiny houses, and a dreamy park scene that has more of the Bois de Boulogne than of Rehov Keren Kayemet. (Four paintings, by the way, are the work of pupils of the On School for Cerebral Palsy and I defy any passerby to identify which, while some of the works of the lower classes (school-wise) could hang in modern art galleries (see illustration by Yoram Peled). Now that School is about to start, the Dizengoff Centre concept could be a starting point for "relevant" classroom exercises. For example: Children! Calculate the oil needed

to generate the electricity for air-conditioning the graceful ramps and skyscrapers for one hour in August. Divide by the tons of soot falling on the city as a result, and multiply by the number of boutiques on each of the four levels.

For extra credit: Assuming that every third store on Dizengoff north of the Centre is presently a boutique, what is the maximum number of boutiques within a five-kilometre radius if you think is needed to amuse mother?

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by Catherine Rosenheimer  
Jerusalem Post Fashion Reporter

**THE** season of the "hard sell," the packing of endless suitcases, and plane-hopping from country to country, city to city, is what Israeli fashion exporters are about to face soon — if not for the first time. The purpose: to be in the right place at the right time, showing their collections for next Spring and Summer at a variety of international fashion fairs where, with luck, they will tramp the attention and orders of the thousands of buyers from all over the world who flock to such events, as well as renewing existing contacts.

Once again this Autumn the Israel Company for Fairs and Exhibitions has organized a tight schedule for groups of Israeli manufacturers to attend what are considered the most important fashion trade shows in Europe.

First stop-off prior to Europe is New York, where the largest-ever collective showing of Israeli fashion merchandise for Spring-Summer 1973 is being held at the A.T.L.D. showrooms there in mid-September, with the participation of 31 manufacturers. Past experience has proved this particular exercise to be a worthwhile one, attracting anywhere up to 1,000 buyers from all parts of the U.S.

Departing from the policy of past years, no Israel fashion week is to be held in London this Autumn. "The British ready-to-wear market is a difficult one as far as most Israeli manufacturers are concerned," explains Atara Ronell of the Company for Fairs and Exhibitions. "Manufacturers who export to England tend to work with a few of the large chain store concerns, for example Marks and Spencer. This type of business is conducted through regular, all-the-year-round contacts and orders are not placed on the basis of collections shown at a fashion week."

**Largest potential**

It has been decided that it is time to concentrate efforts elsewhere: the German market is now seen as being especially important, with the largest buying potential of any European country. Thus, from October 1 to 5, 20 manufacturers, most of them continuing directly from New York, will participate at the *Musik International Mode-woche*. The German market demands different types of collections from those exported to the U.S.; different sizing standards, a different type of styling altogether.

This year, Israeli fashion producers have made special attempts to suit parts of each collection to the requirements of the German

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market: some have even commissioned German designers to visit them in an advisory capacity to ensure that their collections will be "on key" and to the tastes of the German buyers. This being the first time a collective showing of Israeli fashion has been made at the Munich fair, Israeli manufacturers have been invited to stage a fashion show of their own for the fair's press opening on September 27. Potentially a valuable sales promotion and publicity stunt, the fashion show "will either make or break us," says Atara Ronell.

Next on the itinerary is Paris where the twice yearly *Prêt-à-Porter* fair takes place from October 21 to 26, attracting prestigious buyers from all over the world and definitely setting the tone for the trends of Spring and Summer 1973 ready-to-wear. Seven Israeli designers and manufacturers will show in Paris: Gideon Oheron, Jerry Melitz, Begeg Or, Glensette, Rikma, Israel Rosen and Gottex.

**Distinct image**

All are companies with a very distinct fashion image and personality of their own: to compete on the French market with "bread and butter" fashion lines has proved virtually impossible; both where prices and speed of delivery are concerned. Indeed, a disturbing trend discovered by several Israeli firms who were at *Prêt-à-Porter* last Spring was the fact that many buyers were unwilling to order from collections at all: the pace of the fashion game is such that, today, they feel the only safe way to buy is directly from on-the-spot stocks of wholesale warehouses.

Israeli manufacturers, who must allow an absolute minimum of 2 months for delivery of orders, can simply not compete with local French firms on this basis: thus the type of Israeli merchandise which does attract orders is that which is at the same time fashionable and original but not "le dernier cri."

A final decision on whether Israeli manufacturers will attend the *MATZ* shows in Florence from Feb. 5 to 9 has not yet been made, but it seems very likely. Israel's own Fashion Week in Tel Aviv opens on February 11, 1973; last year it was found to be highly advantageous that it should be timed immediately after *MATZ*, since many buyers who had seen a small sampling of Israeli merchandise whetted their appetites for more and boarded planes for Tel Aviv a few days later.

FASHION-only promotions abroad are just one category in the list of events currently being organized by the Fairs and Exhibitions Company. Work is also well in hand for the first-ever Israel Week in Japan, which opens in October in the Tokyo branch of the prestigious Mitsukoshi department store and will, during the course of the following three months, be held in each of the store's six branches throughout Japan. (Fewer Israel Weeks than usual are being held in the U.S. this year due to the fact that last year, American stores were reluctant to plan ahead

due to the 10% import surcharge imposed by the U.S. and doubts as to the effects this would have, states Atara Ronell.)

Nearly \$250,000 worth of Israeli merchandise has been sold to Japan for the Israel Week: mainly fashions and gittware, but also diamonds. Where ready-to-wear fashions for the Japanese market were concerned, local manufacturers had to produce special collections in completely different sizing standards from those used for the U.S. and European export markets: the average Japanese woman is far smaller and slither in build. With characteristic thoroughness, the Ja-

panese buyers provided detailed sizing charts and specifications, and this stage of the operation was completed quite smoothly.

Where giftware is concerned, emphasis has been placed on quality merchandise: many items from Maskit such as glassware, ceramics, sculptures, fancy clocks, bath-tubs, special craftsman-made dolls and toys. Also ordered from another source were tens of thousands of silk ties as well as handbags from Begeg Or. Costume jewelry will also be offered to the Japanese public, while Japanese men can look forward to wearing "exclusive" made-in-Israel socks this

coming winter: a large manufacturer received an order from Japan for several thousand pairs of woollen socks in specially commissioned designs!

Culture as well as clothes and consumer goods is to be stressed in the Israel Week in Japan: One difference about organizing such a promotion in Japan, says Mrs. Ronell, is the importance the Japanese attribute to combining cultural and consumer exhibitions. Thus an archaeological exhibition entitled "Israel in the Days of the Kings" will be accompanying the Israel Week staged in each of the Mitsukoshi branches in Japan.

Getting slim  
is not  
a fairy tale



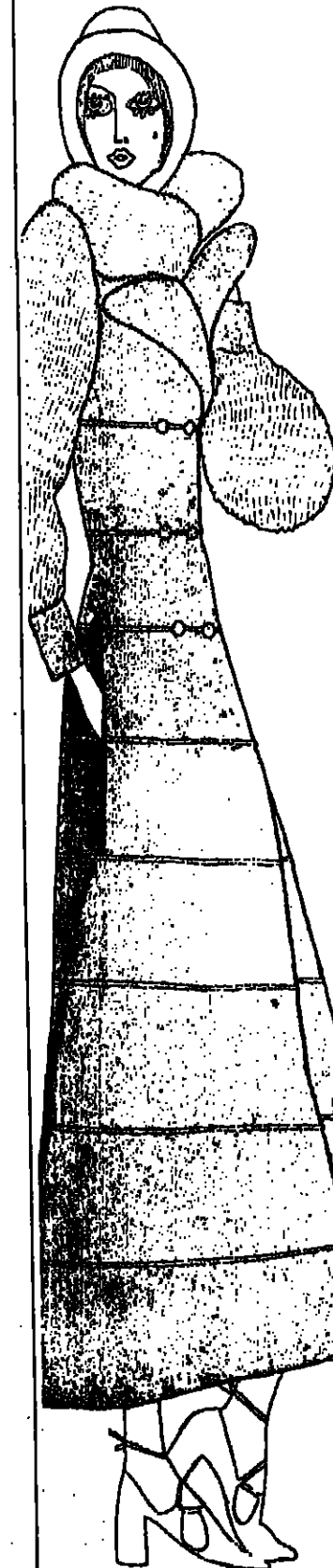
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IT has become increasingly apparent that Something Will Have to be Done about our water system. It is not merely that it is noisy. It is that the character of the noise is not consistent. We are accustomed to a prolonged whine and a thump when a tap is turned on anywhere in the house which resounds through every room sometimes startling visitors out of their chairs when they hear what they assume to be a magnetic rocket. The more stable characters are soon reassured when they see that the house remains standing and we take it in our stride. Nervous people usually suggest that we move to the terrace and tend to avoid winter calls.

Apart from these flatulent sounds there are others not so easy to identify and new ones are produced from time to time which give cause for alarm until we make sure that nothing is coming to pieces. If the shower faucet is not turned off so tightly that it takes two strong men with a wrench to turn it on again it produces a subdued but regular rattle which echoes round rather like a goods train loaded with milk churns always approaching but never arriving.

Recently a rheumatic respiratory rise and fall, unmistakably the scoring of an arthritic sufferer, convinces me that some intruder has broken in and fallen asleep in the bath. Had this emanation not roused me from my own deep slumbers I might perhaps have questioned the logic of such a procedure but in my dazed condition it seems quite a sensible act.

**Bathroom empty**

Investigation proves the bathroom to be empty, but the kitchen tap, releasing a dewdrop of a drip every two minutes, is responsible for this curiously human imitation.

The most alarming of the disturbances comes when two or more taps are used together and now and again we forget to warn people that the hot and cold water may be used contiguously but not simultaneously. This is tolerable for the tub though it takes a little longer than in other places, a nuisance for the dishes and a menace in the shower which must be taken either boiling hot or cold. No compromises!

The first sign that this precaution has been neglected is a cascade of water from the overflow pipe

**THE PLUMBER**

social pretext hoping to shock him into offering his services next year or in the foreseeable future, but of course on this occasion everything behaves perfectly. Not so much as a sigh or a sniffle disturbs our coffee. Not a squeak comes out of the taps, not even a damp stain appears on the flagstones. Once or twice he asks us if we are listening out for anything special. A phone call perhaps or an infantile summons and, ashamed to confess we have invited him with any ulterior motive, we deny this brightly and say we thought we heard footsteps. Generally we persuade people, will hold out for a while yet.



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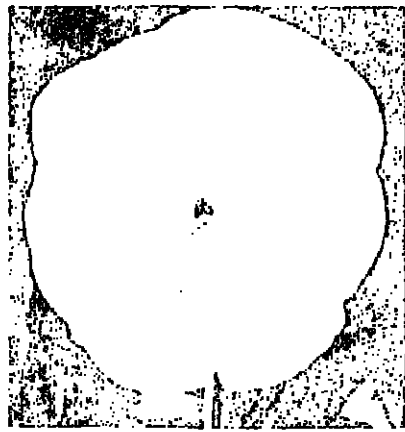
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# GARDEN HINTS

## FOR September

By Della Cohen

### Symphony in blue and white

EVERY gardener knows that success in gardening is not the result of improvisation. One should start thinking now about what we want to bloom in our gardens or on our balconies next spring and as a matter of fact during the whole of the year we will be celebrating our 25th anniversary of Independence.

Everyone of us can contribute to the beautification of the country on this occasion, doing something "special," for instance, cultivating principally plants which bloom in white and blue.

The choice of plants in these colours is large, but we have to select plants which bloom at the same time in both colours. Sometimes it will be two different varieties of the same plant, sometimes we have to choose two different kinds of plants which need similar care and conditions.

#### BALCONIES AND WINDOW BOXES

This kind of decoration will be most effective when used on balconies. Alternating boxes in different colours of flowers on the balcony or on each window, or alternating of plants in different colours of flowers in each box when you've a single window at your disposal should produce a very pleasant effect. Plants in boxes would also be a good decoration for shop fronts or office entrances or balconies.

#### PANSIES ARE GOOD

One of the plants most fitted for this kind of decoration is the pansy (Viola tricolor) because pansies come in named varieties of pure colours.

#### WHEN AND WHAT TO PLANT

If you decide to start from seeds, plant just now. They will then bloom early in spring. Using seeds of the variety "hemalls" you should get a bloom in winter in protected places. In hot weather, it usually takes six weeks for seeds to become pansy seedlings of the size suitable for transplanting to their permanent locations. Then they should have another month to become established in their permanent site, so that they approach blooming size before cold weather arrives. If you buy pansy seedlings in the fall, choose short, stocky plants with at least 4-5 leaves. You can also buy plants of blooming size and put them in place. If you want a later bloom, you can start seeding in January indoors (optimum temperature 13° to 28°).

#### HOW TO PLANT

Pansies thrive in rich, well-drained soil. So before you plant seeds add manure and peat. If the soil is heavy dig in some sand or vermiculite. Spade the soil to a depth of 30-25 cm. If you plant seeds in boxes you can sow in rows, using boxes of 25-30 cms, deep filled with rich sandy soil. Water the seed bed. Then when the water has drained away, sow the seeds thinly. Cover the seeds very lightly and press down with a flat board. Spray water again but not so much as to wash the seeds away.

White plastic film, aluminium foil or a piece of moist paper placed on the seed bed will keep moisture in. This should be removed as soon as the seeds begin to sprout in about five to eight days. Shade the seedlings for a few days until they have developed their first leaves. Water

frequently but lightly. Be careful not to keep too wet to avoid foot disease.

After the seedlings have emerged thin them to 2-3 cms. apart. You can plant the seedlings you remove in another place you have prepared in just the same way as for seeds. In transplanting try to disturb the

roots as little as possible. If you bury your seedlings, sprinkle them with water and then wait to restore soil moisture before planting.

**CULTIVATING**  
After planting, work around the plants lightly with a fork. During the growing season keep the soil white or in blue all the year around.

clean of weeds. Remove fading flowers to have more blooms and extend the period of flowering.

**OTHER COMBINATIONS**  
There are many other possible combinations of plants flowering in blue and white. Here are some examples: White daisies (Bellis perennis) and violets, Gypsophila repens and Campanula, Alyssum and Lobelia. But you can make any combinations that suit your fancy.

Here are some examples: White daisies (Bellis perennis) and violets, Gypsophila repens and Campanula, Alyssum and Lobelia. But you can make any combinations that suit your fancy.

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# NORMAN JEWISON AND SUPERSTAR



Norman Jewison, photographed on location near Jerusalem this week. (Universal photos)

Norman Jewison is now busy directing the filming of 'Jesus Christ, Superstar,' near Jerusalem. He talked about the film, and plans for a Western, shot in Tel Aviv, starring Gregory Peck, with PEARL SHEFFY GEFEN.

IT was the end of a long, hot day. Norman Jewison, clad in blue denim shorts and shirt, bounced into his rented Jerusalem apartment, trailed by his wholesome 12-year-old daughter Jennifer in loose work clothes topped by the director's peaked cap.

Jewison traded a kiss with his serene and pretty wife Dixie for a long cool drink, and slumped, tired but alert, into an easy chair. Dixie resumed her intricate needlework, Jennifer squatted between them, and the director of 'Fiddler on the Roof,' was ready to talk about his new film, 'Jesus Christ Superstar,' based on the highly-touted and controversial rock-opera. With a budget of \$3,500,000, most of the film will be shot in Israel.

Norman and Jennifer had spent that first day of shooting 'Superstar' in the caves of Beit Govrin, where David is reputed to have hidden from an angry Saul many centuries before the time of Jesus. Jewison had found the caves during his exhaustive trips around Israel looking for locations, and he explained "we felt they could serve as a meeting place for the young apostles surrounding Christ, who constituted, after all, an underground revolutionary movement at a time when the country was under Roman occupation.

"They give the right atmosphere and, at the same time, a spectacular setting which suits an opera. Besides," he grinned, taking another long swig from his glass, "they're the coolest place in Israel right now."

Norman Jewison is a warm, witty, forthright man with animated eyes, the puckish quality of a cherub, and the typically unpretentious manner of the first-rate director who knows what he wants and spends endless effort achieving it. He chose to direct 'Superstar,' not he said, as a follow-up to his previous film about another group of Jews, but because "you commit yourself to a film when you see something in it that you think is worthy of spending a year of your life on."

#### Not just tricks

Jewison is one of the few filmmakers left today to whom "worthy" still means a rattling good story about interesting people and not just trick shots and shock effects. Born in Canada 46 years ago, he worked his way through the University of Toronto, caught a graduation steamer to England after graduation, joined the B.B.C., returned to Canada to help that country's fledgling television through its growing pains, then moved to New York to become producer of top-flight CBS shows. He revamped the dying "Hit Parade," put on several spectaculars starring Judy Garland, Harry Belafonte, Jackie Gleason and Danny Kaye, and then headed for Hollywood.

He made two Doris Day movies "because I had to," and explains their popular success: "they're uncomplicated, innocuous and happy, and everyone goes to the seashore at the end." A couple of promising minor movies later, he made his first big breakthrough to international critical fame with "The Russians are Coming, the Russians are Coming." His subsequent Oscar-winning, much-imitated masterpiece on race relations, "In the Heat of the Night," set the seal on his super status in cinema.

He first heard the recording of "Jesus Christ Superstar" while he was filming "Fiddler" in Yugoslavia. "Someone sent it to me, along with the comment that

make it all happen. It's this whole idea of shooting it here in the Holy Land, regardless of whether we shoot it on the exact sites where the acts supposedly took place. We're not following one of the tourist buses around, or trying to shoot in the crowded areas of the Old City.

"We're going out into the desert and down by the Dead Sea. We're shooting the Last Supper in an olive grove. We're trying to use the country photographically, use the shape of things and places, to give an indication of civilization at that time, and at the same time to use the landscape of Israel as a background in which these young people will perform this very modern piece of work."

Jewison emphasizes that "this is a modern work, using the story of Christ and the relationships between the leading figures in the drama of those seven days, but not pretending to be biblically or historically correct. My film will be no closer to the Gospels than the original work, and that's certainly not authentic, nor does it claim to be. It's a rock opera done by young people using modern lyrics and a modern sound. It's a little naive and a little cynical, and maybe that's what's upsetting a lot of people. I find some of the cynicism hard to take myself at times, because, after all, I was brought up a die-hard Methodist.

"The opera doesn't deal with the divinity of Christ. It makes no attempt to deal with the miracles or the resurrection. People must understand that there's no attempt here to re-create historically accurate situations. They must sit back and allow the images to hit them, listen to the lyrics and let the music say what it has to say, without referring to the Bible as guide."

#### Controversy

And this brings us to the crux of the matter. 'Superstar' has been surrounded by controversy since the record catapulted to best-sellerdom. Both Christian and Jewish groups have attacked it. Jewison disagrees with both. "I don't think the opera is either anti-Semitic or blasphemous. First of all, it's very difficult for the work to be anti-Semitic when everyone in the film is Jewish, outside of Pilate and a few Roman soldiers. The criticism has come mainly from secular areas, most of them in New York. The Jewish community in London have no objection whatsoever to the show which has just opened there. Here in Israel, we've been over the

script together with the government authorities concerned, and we don't find anything that's going to be upsetting.

"I think it's a matter of personal interpretation. Religion will always be controversial. There is no interpretation of the Bible, of anything relating to either the New or Old Testaments, that won't be challenged. Part of the initial failure of the 'Superstar' record in London was that some people found it blasphemous, so the B.B.C., a very conservative organization, didn't want to play it over the air. They'll show it on television and they'll use any kind of epithet possible, but you can't say anything against God."

Christian controversy over 'Superstar' has centred on the criticism that Christ is made too much a man and too little a God.

"That's exactly what the authors set out to do," argues Jewison, "and they have every right to do it. Why shouldn't a writer be allowed to approach Christ as a man? If he indeed lived and existed for 33 years, he is a human, mortal man who can surely be approached as a man, rather than as a divine being or the Son of God."

"The opera attempts to bring the representation of Christ down off the stained-glass windows and out of the Sunday school books, into the open arena of public thought, to make him a real, existing human being, with all the doubts and pain and anguish and pressures that we all go through in doing things they've made him a very understandable person. The popularity of the work proves that. I think

that people in many homes are coming, through this record, to a better understanding of Christ, and certainly of Judaea, because the whole opera is told more from Judas' point of view than anyone else's, and that's very interesting.

"In any case," Jewison shrugs, winding up the theoretical discussion, "it's hard to criticize a film before I've even made it. Right now, the point is to do the best we can to use the work and this country to make the best film we can."

Jewison is "immensely pleased" with the Israeli members of the crew and cast. Most of the actors are very young people from Israel, the U.S., Canada and England. For some, it's their first film. One of the behind-the-scenes workers was Bobby Shriver, whose father's nomination as Democratic vice-presidential candidate sent him back to the U.S. to work on papa's campaign. Instead, Jewison's own two sons have insisted on joining Jennifer on their father's crew between stints of summer vacation work at a kibbutz.

#### Israel links

In all, Jewison is well on his way to becoming unofficial godfather to Israeli movie-making. He shot Haim Topol to Oscar nomination in 'Fiddler on the Roof,' part of which he researched at the Israel Museum and the Hebrew University, and in the memories of Hassidic residents of Mea Shearim. And after 'Superstar,' he embarks on a project which may turn Israel into a substitute centre for the "spaghetti western."

In October, fellow-Canadian Ted Kotcheff ('Life at the Top') will direct a Norman Jewison production of 'Billy Two Hats,' a western starring Gregory Peck. It will be shot around Eilat and Tel Aviv. Tel Aviv as a setting for the Wild West?

Norman Jewison scoffs at my scepticism. His answer is logical: "I don't see why all westerns have to be shot in Italy or Spain, when Israel has just as hot weather, just as beautiful terrain, and almost the same kind of geographical locations.

"We've had excellent cooperation from Mr. Bar-Lev's group at the Ministry of Commerce and Industry and from the people connected with the local film industry. We'd like to show our gratitude and help the country, so when we heard they were building a 'Western street' outside of Tel Aviv, the next step was obvious. Now maybe we'll start a vogue for the 'horsesh western'? Or let's coin a better name: how about the 'abra western'?"



Jewison with two members of his filming crew, determining angle of shot.



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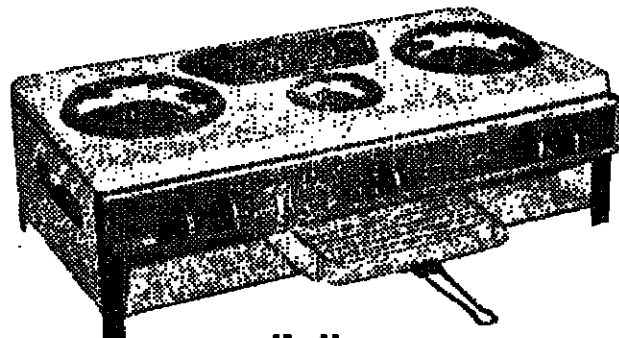
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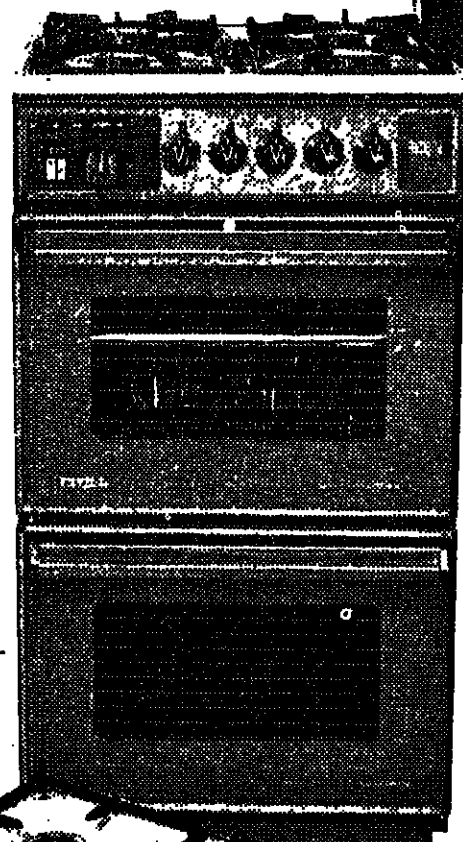
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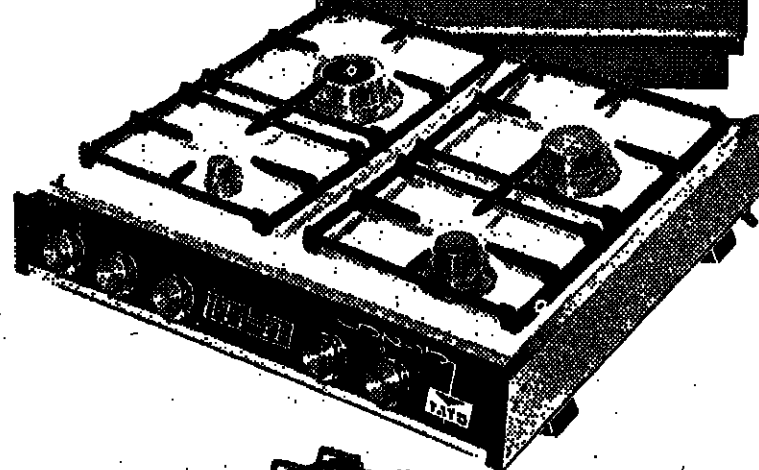
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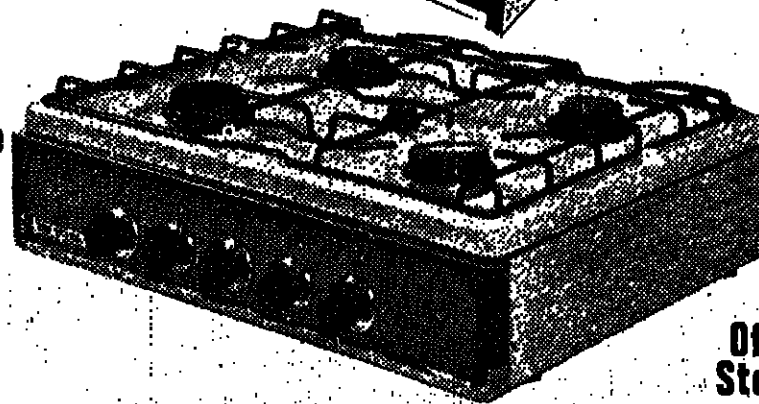
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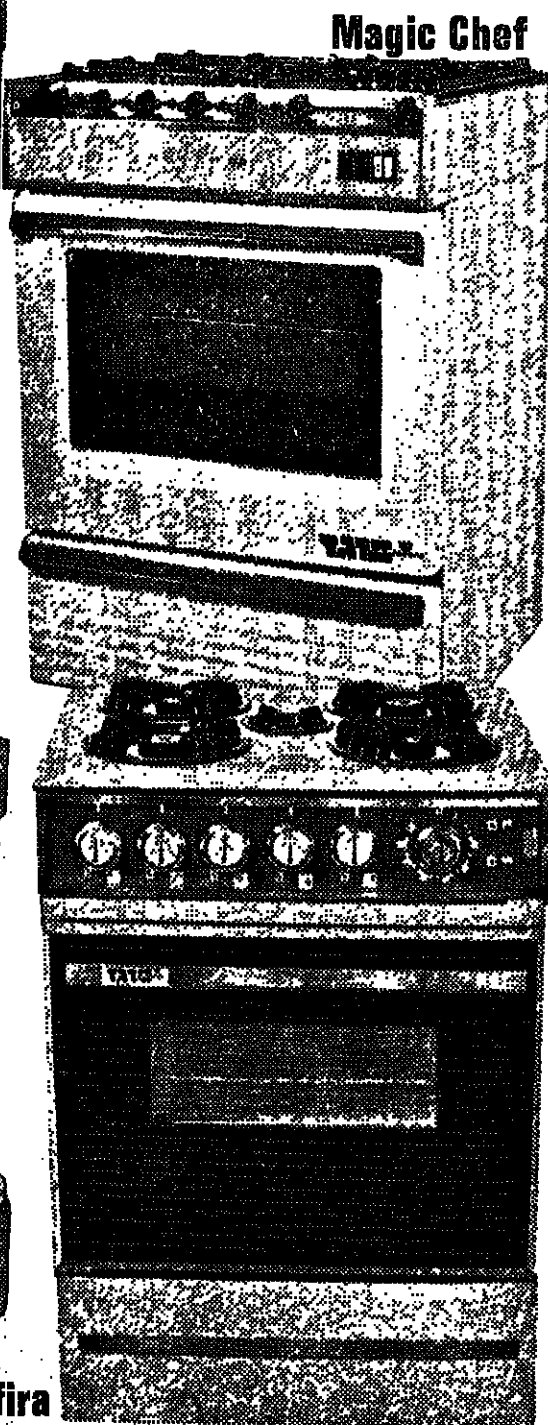
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**AGNON ON STAGE**



Habimah cast in jeans gathers around Reb Yudel in production of "The Bridal Canopy" (Agnon)

**THEATRE**  
Mendel Kohansky

THE trouble with stage adaptations of novels, especially classics, is that they are subjected to comparison with the original, and invariably suffer from it. The poet Robert Frost once wrote that poetry is what gets lost in translation. The same is very much true about adaptations, if you substitute "spirit" for "poetry."

I am referring here to the Yossi Yisrael stage adaptation of S.Y. Agnon's classic, "The Bridal Canopy." It was daring for the adapter-director to pit himself against a well-known work by a great and revered novelist and if his efforts brought only partial success, it is an honorable achievement.

One aspect of Agnon's greatness was his ability to tell a complex story with the simplicity and immediacy of a casual story-teller, his formidable literary sophistication and technique concealed under a homespun exterior. This is why Agnon makes good public reading. I recall hearing, and reviewing here, some good public reading.

The adapter-director employed a method of dramatization similar to the one he successfully used in "There Was Once a Hassid" (in fact, the beginning of "The Bridal Canopy" disappeared by being almost identical); he divided the text among the cast in a seemingly arbitrary manner, and illustrated the words with movement and music. Only the hero and the four members of his family play fixed parts, while the rest assume countless roles without changing appearance or trying in any other way to give a semblance of realism.

The hero and his family are also the only ones to wear costumes, while the rest of the large cast are dressed in casual clothes of the jeans variety. They are all very mobile in a complex choreography which conjures up more of an amusing, slightly foolish character than a man intoxicated by faith. This makes of "The Bridal Canopy" a show with a hollow centre.

There is another aspect of the show which disturbed me, but in order to state it I must first relate in brief what "The Bridal Canopy" is about. The hero, Reb Yudel, a demon of Brod in Galicia, is a Hassid whose belief in the goodness of God and his devotion to him is so great that it makes him live in a world which never was, a world entirely made up of his faith. Entirely absorbed in serving God, Reb Yudel has neither the inclination nor the time for his earthly duties, and neglects his wife and daughters, all three of whom have reached marriageable age and cannot find husbands for lack of a dowry. Pressured by his wife, Reb Yudel embarks on an odyssey through the towns of Galicia, and tries to collect

money to marry off the three maidens. Under Agnon's masterful pen, Reb Yudel's adventures develop into a broad picture of Jewish living in Galicia, of Hassidic lore and manners of living, a picture painted with gentle humour and much love for the poor, persecuted, ignorant people who are sustained solely by their belief in God's providence.

What is wrong with the show at Habimah is that Reb Yudel — though ostensibly the hero — is no more than a shadowy character who rarely opens his mouth much of the time, sitting motionless with his back to the audience while vigorous action takes place all around him. We Jack immediate communication with him, while others tell us what he thinks and does. And in Abraham Halper's interpretation, Reb Yudel is more of an amusing, slightly foolish character than a man intoxicated by faith. This makes of "The Bridal Canopy" a show with a hollow centre.

It is still a great spectacle, especially in the second act, with some great scenes, with fine tunes by Gil Aldema, with a large cast smoothly moving through the intricacies of the choreography, and with good acting throughout. Raphael Klachkin as usual steals the show with his animal vitality and humour; Ada Tal and Levana Finkelstein as, respectively, Reb Yudel's wife and oldest daughter, have moments of great poignancy.

The show's faults notwithstanding, Habimah is to be congratulated for bringing "The Bridal Canopy" to the stage. Unfortunately for our theatre, Agnon never tried his hand at play-writing; still, his stories and novels are too good and too important not to be staged.

**Too beautiful**

THE milieu and time of "The Me Nobody Knows" are a million light years away from those of the Agnon epic; the action takes place in the State of Israel, in the 25th year of its existence. Its heroes are also Jewish, also poor and neglected but sustained by no faith at all, neither in a Supreme Being nor in mortals.

"The Me Nobody Knows" is an Israeli version of the 1971 American musical by the same name (the programme sheet does not give credits to the creators of the original version) which grew out of interviews with youngsters in the black ghettos. The author of the Hebrew text, Dahn Ben Amotz, also recorded conversations with children aged 13-18 in the slum section of Jerusalem and other cities.

It is to director Miri Magnus' credit that she put together a remarkable cast of youngsters who have both the charm of their age and talent, and behave on the stage with the freedom and aplomb of seasoned performers. I believe that at least half of the cast of eight can look forward to successful careers on the professional stage (those four do not include an obnoxious brat who at his tender age already knows all the cheap tricks of professional entertainers).

The show is loud and lively, and frequently amusing in a sad way. The youngsters speak and sing of their problems, of social workers and probation officers, of crowded, dirty homes, of sex and the first stirrings of love, of drugs and police and judges. Some of it sounds true, some of it seems to be put into the youngsters' mouths by slumming writers. At one moment a tiny girl said, "I don't want to speak of us as 'poor human material'; we are people just like you" and I squirmed in my seat as she pointed an accusing finger in what seemed to me my direction.

I may be complaining of the bride being too beautiful, as the Yiddish saying goes, but I found "The Me Nobody Knows" too polished, too well done to serve the purpose it professes to serve. If the slums produce such healthy, bright, lively, clever, handsome youngsters, why abolish slums?

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Zubin Mehta: burden of conducting



Leonard Bernstein: guest spot



Isaac Stern: at N.Y. performance



Miriam Fried: violin soloist



Daniel Barenboim: to play on tour



# I.P.O. starts Americas tour

MUSIC AND MUSICIANS • BY YOCHANAN BOEHM

THE Israel Philharmonic Orchestra leaves today on its South American tour, often postponed — mainly for financial reasons — but never abandoned. The group comprises 108 musicians and five staff members, including stage hands — a much healthier proportion than the sports delegations we send abroad!

The tour opens next Tuesday in Rio de Janeiro, and 14 concerts in all will be given in Brazil, Argentina, Venezuela and Mexico. From there the orchestra goes on a tour of the eastern United States, with one concert in Canada. In the U.S. the concerts will be under the patronage of Ambassador Yitzhak Rabin, and the one in Washington on October 1 will be a gala performance to open the 25th Anniversary celebrations of the State of Israel. Some 600-800 invited guests, diplomats and high officials of the U.S. Administration are expected to attend, and there is even talk of President Nixon honouring the occasion with his presence. Incidentally the concert in Rio will be attended by the President of Brazil.

Zubin Mehta will conduct all the concerts except for the last of the three in New York, which will be led by Leonard Bernstein. This will be given in conjunction with the Israel-America Cultural Foundation, and the soloist will be Isaac Stern. The tour in the U.S. is sponsored by the Foreign Ministry and the America-Israel Cultural Foundation. Other soloists include Arthur Schnabel, Gregor Piatigorsky, Daniel Barenboim, Yitzhak Perlman and Miriam Fried. Members of the I.P.O. will appear in the Concertante Symphonies by Haydn and Mozart and in the Brahms Double Concerto.

### Israeli works

Programmes are devoted to repertory works by Mahler, Brahms and Dvorak, but "The Miraculous Mandarin" by Bartok and the Stravinsky Symphony are also included. Israeli composers are represented by Josef Tal's Second Symphony and Paul Ben-Haim's "Psalms," one of the other

of these works being played in each city. The tour ends on October 22 and the orchestra will have to leave for home immediately, as its season opens in Tel Aviv on October 27 and on the following day in Jerusalem.

Now that the orchestra's first advertisements are out and one can study what is in store for us during the 1972-73 season. We have already received a number of complaints that the advertisements give only the names of conductors and soloists, but no details of works to be performed. We therefore give some below.

- Conductors — Zubin Mehta will take two series. Israelis Mendel Rodan and newcomer Yuri Aronovich share a series, as do Gabriel Chmura (last year's winner of the Karajan Competition) and Yuval Zaitik. Other conductors are all well known here from previous visits: Frunbeck de Burgos, Jean Martinon, Josef Krips, Stanislaw Skrowaczewski, Istvan Kertesz, Thomas Schippers, Karel Ancerl and Alberto Zedda have all bowed to our audiences at least once and have all been very well received.
- The soloists represent the new generation of successful artists, as was pointed out to me by Abs Cohen, secretary-general of the I.P.O. This appears to indicate a trend in programming away from the virtuoso hero-worship of previous years. Only Horacio Gutierrez, a Cuban pianist in his early 20s living in the U.S. with a rapidly rising reputation as an outstanding artist, will be new to our audiences. Kyung Wha Chung, the South Korean violinist who shared the Leventritt Award in 1967 with Pinhas Zukerman, was here in 1970. Rumanian pianist Radu Lupu played here in March 1971 (and performed with the I.P.O. during its European Festival tour last year). Argentinian Martha Argerich caused a sensation when she first appeared here in 1968 (with Claudio Abbado). Beloved Maureen Forrester, the Canadian contralto, does not need any comment, nor does bass Raffaele Arié, Ben Haim's "Psalms" will be

played in the second half of Tel Aviv series No. 4. The customary "Israeli work to be announced" appears only once this time — in concert No. 2 for Tel Aviv and Jerusalem.

The Halfa prospectus is not available yet, but the 10 concerts of the subscription series are chosen from the 12 in Tel Aviv. Jerusalem's second series — with six programmes — has not been announced yet.

Prices for the 12 concerts range from TL80 to TL280, representing no general price rise, according to the I.P.O. management, but only "adjustments within categories."

It is hoped to have Dietrich Fischer-Dieskau again for some special concerts. "Musica Viva" is the provocative programme with a mixture of the old and the new, will be continued.

As we mentioned last week, the I.P.O. plans to offer its subscribers chamber music performances, not within the framework of symphony concerts as experimented with last year, but as separate events — and free of charge.

For the first time, the prospectus contains definite dates, so subscribers can really plan their season.

## THE NEW ISRAELI ESTABLISHMENT

By Meir Ronnen

ISRAELI art between the 'twenties and 'seventies is the subject of a new presentation at the Israel Museum. More than half the works on show are new acquisitions, mostly through the Riklis Fund, and afford, rather than a view of Israeli art, an opportunity to examine acquisition policy.

To date, the Museum has not been at all pussyfooted about dealing with the latest developments in Israeli painting and sculpture. It has consistently presented what has been newest and most exciting on the Israeli scene. However what was once quite avant garde less than a decade ago, has now become the art establishment — this is the way of all flesh. And it is this new establishment that makes up most of this show. None of the younger and more colourful Israelis are represented.

A number of the works are by artists who have been honoured with recent "retrospectives" at the Museum. An acquisition from such a show, no doubt at a reasonable price, is only natural. But where are the new generation? Many of them, it must be admitted, are working in graphics rather than painting, and one can see them now in the nearby print gallery. But the only one included in this show of painting is Joshua Neustala and to me his little man-made vertical triptych seems merely trivial. There is only one other non-establishment name: Lilliane Klopisch, whose work is skilled but hardly pioneering.

The oldest recent acquisition is dated 1925, by Siona Tagger, a sensitive portrait of a boy, and it sits well with all the other early Palestinian painting here, which begins with a Rubin. The other acquisitions start with Neustala, and with the exception of Uri Lifshitz and an old Tamarikn assemblage, all the other contemporary works are painterly abstractions or formalisations. They include Aroch, Kuperman, Avikha, Stamatzky, and the collector and Nikel. The nicely odd man out is Schwebel, with his own distinctive and individual approach, the painter himself standing in several fields of lushly painted colour, ironically marked with numbers, much like a do-it-yourself set, as though the artist was daring anyone else to match his virtuosity.

**Sandberg prize**  
There are two Lea Nikels on show, the latest having been awarded the Sandberg Prize for 1972. The prizewinner is a bright but very sweet little abstraction with each motif painted on top of other overpainted areas, in familiar style. Nearby hangs a work she did nearly two decades ago in much the same manner, and it is the earlier work that is the more subtle, both in colour and composition.

**Epstein sculptures**  
Two sculptures by the late Sir Jacob Epstein go on show at the Israel Museum today. They are a head of author Sholem Asch and "The Tin Hat," a head of a British soldier. The Asch dates from 1953 and is a gift to the Museum of Mr. and Mrs. Gerald Cantor of Los Angeles. The soldier in the tin hat dates from World War One and is a gift of Mr. Raphael Salaman, the English physiologist, in memory of Col. Frederick Samuel, D.S.O., a Jewish Legion commander.

## GALLERY GUIDE

**JERUSALEM**  
ISRAEL MUSEUM — Benni Efrat (Sports Hall & Crown Plaza); Israel Art including new acquisitions (Grass & Goldmann Halls); Artists' Books (Library Hall); Sport Posters (Goldman-Schwartz Hall); Contemporary Prints — from the Museum's Collection (Cohen Hall); Creative Works by (Children and Games Youth Wing); Special exhibit: head of Sholem Asch by Epstein.

**CONTEMPORARY PRINTS** — from the show are new acquisitions, mostly through the Riklis Fund, and afford, rather than a view of Israeli art, an opportunity to examine acquisition policy.

**SPORTS POSTERS** — from Vienna 1972 (Ill Muntz) '72 and nearly all German, although some of the current Olympic posters have been donated by the artist. Includes: painters, like Kijak for instance (the whole series is also on show at the Beitlenfeld Gallery in Tel Aviv). Some "the more" Munich posters each actual depiction of a sport but end up being merely decorative. None of the modern posters come anywhere near catching the essential atmosphere of exuberant out of doors as seen in the depiction of a boy on skis in the Dresden poster of the 'twenties. (Israel Museum) (Ill Sept. 5. (M.R.))

**JEWISH ART IN JEWELS** — group of miniature sculptures, jewellery in gold on silver, themes by designer-artisans Israel Dahan and Michael Kaniel, designed to form an intricate gold and silver necklace, depicting such scenes as Elijah Rising to Heaven in a fiery chariot, Joseph's Dream, Joseph and the Whirlwind, King David Playing the Harp, Moses Dividing the Red Sea, and Aaron at the Altar. Also, display of hand-made artistic gold and silver jewellery by Dahan, Plauter, Miriam, Orr, Katz, Liberman, Grief, Siegel, Leon, Gilad and Segal. (The Collector Gallery, 10 King David St.) 10 a.m. to 10 p.m., Saturday nights. Till September 30.

**NICHA ULMANN/JOHN DYLL** — Recent works on paper (Sara Gilad Gallery, 11 King David St., 11-11 p.m.) or by appointment only. Tel. 02-38078.

**RUTH RAMBERGER/DAVID BARRA** — Recent oils, gouaches and prints (Artists House) opens Sat. (Ill Sept. 21).

**ANNA ANDERBERG-MARCUS** — Recent paintings and studies (Nera Gallery) from Sat.



Olympic Poster by American hard-edge realist Allan D'Arcangelo (Reisenfeld Gallery and Israel Museum).



"Elijah Rising to Heaven," 18-carat-gold pendant (The Collector Gallery, Jerusalem).



Ceramic "chiatle" figures by David Morris (Bat Sheva Gallery).

**GALLERY "A"** (opposite David's Tower) — Commercial gallery shows original graphics by Yvaral, Dall, Tolbasse, Zedkin, Labasse, Brasier, Alpirol.

**FOUR PAINTERS** — all from the Dominican Republic but this is really a one-man show by Guillo Perez, who does landscapes that tend towards the pretty (Sobels Gallery, Hovav Schatz).

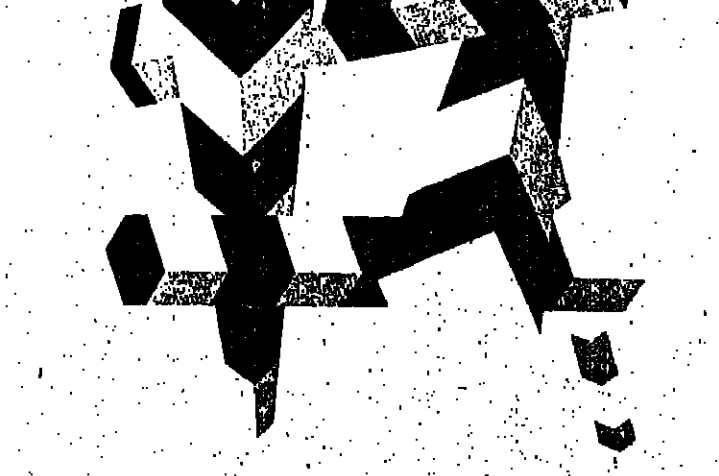
**COLLECTOR CHOICE** — sixth in a series of group shows arranged by Bertha Urdang at her home, featuring this time five fine grid works by Benni Efrat. Sun. to Thurs. including 11-1 and 4-6 p.m., Sat. 11-1 or by appointment (Rina Gallery, 90a Surot Herzl, 02-350707).

### TEL AVIV

**THE TEL AVIV MUSEUM** — Main building: Pablo Picasso — 200 prints and drawings, Israel painting and sculpture — the largest and most comprehensive survey exhibition in the country. "Art and Science" — a more condensed version of the popular semi-permanent exhibition. Large display of works from the Museum's permanent international collection, Helena Rubinstein Pavilion: undergoing alterations to prepare it for housing the Youth Section.

**FRENCH PAINTERS** — Recent acquisitions from Paris. Works by Jean Metzinger, Fernand Léger, Apollinaire, Léonard, and others. (Old Jaffa Modern Art Gallery).

**KLATCHKIN SUMMER COLLECTION** — By Paintings and sculptures mostly by Israeli and French artists that range through several 20th century schools including surrealism. Collection includes abstraction and pop. (Hadasah "X" Gallery, 33 Frug).



Pinna Gan-Yon — Non-naturalistic drawing of insects in connection with her book "Caceroches and Insects in the Mind." She has the idea but scarcely any conception of pictorial construction; in fact a satisfactory composition often seems a lucky hit. The black and white work appears to be based on ancient rock art. The coloured linearly on white, the bulk of the exhibition, sometimes resembles children's drawings; at others she is introducing humour. Of all the coloured line category, 26 and 30 are also her average. The most successful exhibits occur among the oil on canvas paintings where her clarity has changed to areas, except in one or two cases minus spatialism. Still, they show a bent for colour harmony and design. (Bat Sheva, 9 Frug St.) (M.R.)

**AMI SHAVIT** — Serigraphs. (Graphites 3 Gallery). Opening Sat. 6 p.m.

**GEORGES BRAQUÉ** — Precious sculpture. (Goldman's Gallery). Opening Sat. 6 p.m.

**ZVI SHILOVITZ** — Paintings (Dan-ya Gallery). Opening Sat. 6:30 p.m.

**MENACHEM JESSINGER** — Paintings. (Museum of Modern Art). Opening Sat. 6 p.m.

**HAZOREA**  
ARIEL LUX (Hazorea). — Varied photographs entitled "From Here and There," not so good when he gets too technically ambitious but well above the average when he hits the photographic mark. (Wilfrid Israel House), Till Sept. 10.

**NETANYA**  
GROUPE SHOW — Kreggie Weston, Nahum Gilboa, Samuel Lanin, Anatoly Kaplan and others (Modern Art Gallery, Herzl 21. 9-11 6-9 p.m. also Sat. evening (Ill end September).

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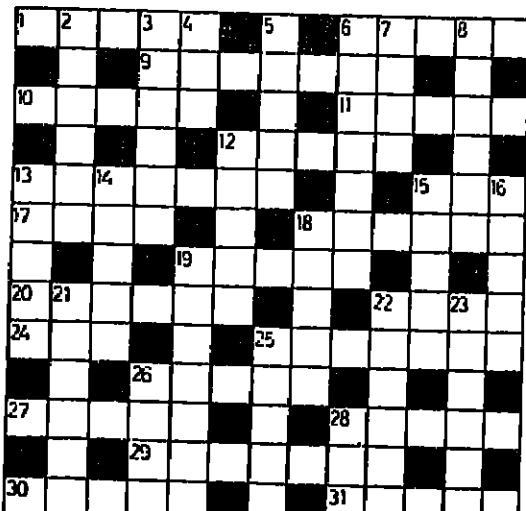


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## EASY PUZZLE

- ACROSS**
- 1 Pound (5)
  - 6 Before time (5)
  - 9 Enqueue (7)
  - 10 Renown (6)
  - 11 Royal (5)
  - 12 Assumed name (5)
  - 13 Despatch (7)
  - 15 Partook (3)
  - 17 Inquiries (4)
  - 18 Baggily (6)
  - 19 Droll (5)
  - 20 Loud laugh (6)
  - 22 Mountain lake (4)
  - 24 Spite (3)
  - 25 Spurred (5)
  - 26 Loudly (6)
  - 27 To nerve (5)
  - 28 Main (5)
  - 29 Lie (7)
  - 30 Wear down (5)
  - 31 Prized (5)
- DOWN**
- 2 Directions (6)
  - 3 Swamp (6)
  - 4 Be noisy (3)
  - 5 Ventured (5)
  - 6 Irregular (7)
  - 7 Those for (4)
  - 8 Shed (4-2)
  - 10 Diseases (5)
  - 11 Boats (5)
  - 12 Publisher, colloquially (5)
  - 13 Correct (6)
  - 14 Recoll (5)
  - 15 Coaxed (7)
  - 16 Overcast (6)
  - 17 Found (6)
  - 18 Allotment (6)
  - 19 Motels (6)
  - 20 Plant (4)
  - 21 Single (3)



- CRYPTIC PUZZLE**
- 19 O.K. people (5)  
20 The substance of the bust  
21 Peraps not bet (4)  
22 Word with no opposite? (3)  
23 What may do so when windy? (7)  
24 Substance rough on cloth (5)  
25 Home team? (5)  
26 Musical times (5)  
27 Rest of the strikers (3, 4)  
28 Beg for a soft role (5)  
29 To her, maybe, an alternative? (5)  
30 Nothing survives but fruit (6)  
31 Superior craft? (5)  
32 Had an incubation session (3)  
33 Circus performers of well-known agility (5)  
34 Puckers in the stomach, chiefly (7)  
35 One, except that it's commonly half (4)  
36 Play about a melli? man (5)  
37 One doing his best to judge? (5)  
38 Long dis-jockey? (5)  
39 One with one's fate? (5)  
40 In a snare, so it isn't wrong to embrace one (5)  
41 One who runs a quarter-pint jug (5)  
42 One answer as about dumplings word (5)  
43 She sang the legs for the beauty (7)  
44 One about unscrupulous? (5)  
45 A pleasant smell in the Alps, maybe? (5)  
46 The church? (6)  
47 One getting married in Fleet Street (7)  
48 Is more than half asleep when she gets up (4)  
49 Uncovered company (3)

- Wednesday's Easy Solutions**
- ACROSS — 3. Bonus, 8. Brown, 10. Study, 11. Sue, 12. Poker, 13. Notable, 15. Pudge, 16. Tea, 18. Dates, 21. Centel, 22. Poor, 23. Boya, 24. Portent, 25. Region, 26. Roe, 31. Treza, 32. Mirell, 33. Siro, 34. Ediz, 35. Rogya, 36. Rebel, 38. Edria, 39. Down — 1. Arson, 2. Sweater, 4. Clock, 5. Dull, 12. Flatoon, 13. Ben, 14. Divot, 17. Essay, 19. 4.00, 20. Apart, 21. George, 22. Stunk, 23. Fender, 24. 27, 27. Royal, 28. Issue, 30. Acted, 32. Nail, 33. Rib.

- Wednesday's Cryptic Solutions**
- ACROSS — 1. Slith, 2. Robin, 10. Hour-1, 11. Noad, 12. Lures, 13. Kindred, 15. Beans(talk), 18. Len, 19. Wessa, 21. 33-ars, 22. Piel, 23. Term, 24. Chatter, 25. Tumb-er, 26. 19, 27. Ex, 28. Temp, 29. Alga, 30. Far, 38. Thora, 37. A-Sper, 38. Drama, 39. Down — 1. Fiddler, 2. Land, 3. Tilleba, 6. Ro-osa, 7. Drama, 8. Bon, 12. Lenky, 13. 4.00, 14. 4.00, 15. 4.00, 16. 4.00, 17. 4.00, 18. 4.00, 19. 4.00, 20. 4.00, 21. 4.00, 22. 4.00, 23. 4.00, 24. 4.00, 25. 4.00, 26. 4.00, 27. 4.00, 28. 4.00, 29. 4.00, 30. 4.00, 31. 4.00, 32. 4.00, 33. 4.00, 34. 4.00, 35. 4.00, 36. 4.00, 37. 4.00, 38. 4.00, 39. 4.00.

- CRYPTIC PUZZLE**
- 1 Extra payment for getting on bus? (5)  
2 One who runs a quarter-pint jug (5)  
3 One answer as about dumplings word (5)  
4 She sang the legs for the beauty (7)  
5 A pleasant smell in the Alps, maybe? (5)  
6 The church? (6)  
7 One getting married in Fleet Street (7)  
8 Is more than half asleep when she gets up (4)  
9 Uncovered company (3)

## SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

### ON THE AIR

**FIRST PROGRAMME**  
260, 210.5 and 221 M.

News: Today: 8.00, 9.00, 10.00, 11.00, 12.00 noon, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 p.m. and 12.00 midnight.  
Tomorrow: 8.00, 9.00, 10.00, 11.00 and 12.00 a.m., 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 p.m.

**Today**  
7.58 a.m. Opening, 8.05 Programme Announcements, 8.15 Morning Concert: Albinetti Ballet in E-minor (Bianchi) by Ari Kanan, 8.30 News, 8.45 News, 8.55 News, 9.05 News, 9.15 News, 9.25 News, 9.35 News, 9.45 News, 9.55 News, 10.05 News, 10.15 News, 10.25 News, 10.35 News, 10.45 News, 10.55 News, 11.05 News, 11.15 News, 11.25 News, 11.35 News, 11.45 News, 11.55 News, 12.05 News, 12.15 News, 12.25 News, 12.35 News, 12.45 News, 12.55 News, 1.05 News, 1.15 News, 1.25 News, 1.35 News, 1.45 News, 1.55 News, 2.05 News, 2.15 News, 2.25 News, 2.35 News, 2.45 News, 2.55 News, 3.05 News, 3.15 News, 3.25 News, 3.35 News, 3.45 News, 3.55 News, 4.05 News, 4.15 News, 4.25 News, 4.35 News, 4.45 News, 4.55 News, 5.05 News, 5.15 News, 5.25 News, 5.35 News, 5.45 News, 5.55 News, 6.05 News, 6.15 News, 6.25 News, 6.35 News, 6.45 News, 6.55 News, 7.05 News, 7.15 News, 7.25 News, 7.35 News, 7.45 News, 7.55 News, 8.05 News, 8.15 News, 8.25 News, 8.35 News, 8.45 News, 8.55 News, 9.05 News, 9.15 News, 9.25 News, 9.35 News, 9.45 News, 9.55 News, 10.05 News, 10.15 News, 10.25 News, 10.35 News, 10.45 News, 10.55 News, 11.05 News, 11.15 News, 11.25 News, 11.35 News, 11.45 News, 11.55 News, 12.05 News, 12.15 News, 12.25 News, 12.35 News, 12.45 News, 12.55 News, 1.05 News, 1.15 News, 1.25 News, 1.35 News, 1.45 News, 1.55 News, 2.05 News, 2.15 News, 2.25 News, 2.35 News, 2.45 News, 2.55 News, 3.05 News, 3.15 News, 3.25 News, 3.35 News, 3.45 News, 3.55 News, 4.05 News, 4.15 News, 4.25 News, 4.35 News, 4.45 News, 4.55 News, 5.05 News, 5.15 News, 5.25 News, 5.35 News, 5.45 News, 5.55 News, 6.05 News, 6.15 News, 6.25 News, 6.35 News, 6.45 News, 6.55 News, 7.05 News, 7.15 News, 7.25 News, 7.35 News, 7.45 News, 7.55 News, 8.05 News, 8.15 News, 8.25 News, 8.35 News, 8.45 News, 8.55 News, 9.05 News, 9.15 News, 9.25 News, 9.35 News, 9.45 News, 9.55 News, 10.05 News, 10.15 News, 10.25 News, 10.35 News, 10.45 News, 10.55 News, 11.05 News, 11.15 News, 11.25 News, 11.35 News, 11.45 News, 11.55 News, 12.05 News, 12.15 News, 12.25 News, 12.35 News, 12.45 News, 12.55 News, 1.05 News, 1.15 News, 1.25 News, 1.35 News, 1.45 News, 1.55 News, 2.05 News, 2.15 News, 2.25 News, 2.35 News, 2.45 News, 2.55 News, 3.05 News, 3.15 News, 3.25 News, 3.35 News, 3.45 News, 3.55 News, 4.05 News, 4.15 News, 4.25 News, 4.35 News, 4.45 News, 4.55 News, 5.05 News, 5.15 News, 5.25 News, 5.35 News, 5.45 News, 5.55 News, 6.05 News, 6.15 News, 6.25 News, 6.35 News, 6.45 News, 6.55 News, 7.05 News, 7.15 News, 7.25 News, 7.35 News, 7.45 News, 7.55 News, 8.05 News, 8.15 News, 8.25 News, 8.35 News, 8.45 News, 8.55 News, 9.05 News, 9.15 News, 9.25 News, 9.35 News, 9.45 News, 9.55 News, 10.05 News, 10.15 News, 10.25 News, 10.35 News, 10.45 News, 10.55 News, 11.05 News, 11.15 News, 11.25 News, 11.35 News, 11.45 News, 11.55 News, 12.05 News, 12.15 News, 12.25 News, 12.35 News, 12.45 News, 12.55 News, 1.05 News, 1.15 News, 1.25 News, 1.35 News, 1.45 News, 1.55 News, 2.05 News, 2.15 News, 2.25 News, 2.35 News, 2.45 News, 2.55 News, 3.05 News, 3.15 News, 3.25 News, 3.35 News, 3.45 News, 3.55 News, 4.05 News, 4.15 News, 4.25 News, 4.35 News, 4.45 News, 4.55 News, 5.05 News, 5.15 News, 5.25 News, 5.35 News, 5.45 News, 5.55 News, 6.05 News, 6.15 News, 6.25 News, 6.35 News, 6.45 News, 6.55 News, 7.05 News, 7.15 News, 7.25 News, 7.35 News, 7.45 News, 7.55 News, 8.05 News, 8.15 News, 8.25 News, 8.35 News, 8.45 News, 8.55 News, 9.05 News, 9.15 News, 9.25 News, 9.35 News, 9.45 News, 9.55 News, 10.05 News, 10.15 News, 10.25 News, 10.35 News, 10.45 News, 10.55 News, 11.05 News, 11.15 News, 11.25 News, 11.35 News, 11.45 News, 11.55 News, 12.05 News, 12.15 News, 12.25 News, 12.35 News, 12.45 News, 12.55 News, 1.05 News, 1.15 News, 1.25 News, 1.35 News, 1.45 News, 1.55 News, 2.05 News, 2.15 News, 2.25 News, 2.35 News, 2.45 News, 2.55 News, 3.05 News, 3.15 News, 3.25 News, 3.35 News, 3.45 News, 3.55 News, 4.05 News, 4.15 News, 4.25 News, 4.35 News, 4.45 News, 4.55 News, 5.05 News, 5.15 News, 5.25 News, 5.35 News, 5.45 News, 5.55 News, 6.05 News, 6.15 News, 6.25 News, 6.35 News, 6.45 News, 6.55 News, 7.05 News, 7.15 News, 7.25 News, 7.35 News, 7.45 News, 7.55 News, 8.05 News, 8.15 News, 8.25 News, 8.35 News, 8.45 News, 8.55 News, 9.05 News, 9.15 News, 9.25 News, 9.35 News, 9.45 News, 9.55 News, 10.05 News, 10.15 News, 10.25 News, 10.35 News, 10.45 News, 10.55 News, 11.05 News, 11.15 News, 11.25 News, 11.35 News, 11.45 News, 11.55 News, 12.05 News, 12.15 News, 12.25 News, 12.35 News, 12.45 News, 12.55 News, 1.05 News, 1.15 News, 1.25 News, 1.35 News, 1.45 News, 1.55 News, 2.05 News, 2.15 News, 2.25 News, 2.35 News, 2.45 News, 2.55 News, 3.05 News, 3.15 News, 3.25 News, 3.35 News, 3.45 News, 3.55 News, 4.05 News, 4.15 News, 4.25 News, 4.35 News, 4.45 News, 4.55 News, 5.05 News, 5.15 News, 5.25 News, 5.35 News, 5.45 News, 5.55 News, 6.05 News, 6.15 News, 6.25 News, 6.35 News, 6.45 News, 6.55 News, 7.05 News, 7.15 News, 7.25 News, 7.35 News, 7.45 News, 7.55 News, 8.05 News, 8.15 News, 8.25 News, 8.35 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11.25 News, 11.35 News, 11.45 News, 11.55 News, 12.05 News, 12.15 News, 12.25 News, 12.35 News, 12.45 News, 12.55 News, 1.05 News, 1.15 News, 1.25 News, 1.35 News, 1.45 News, 1.55 News, 2.05 News, 2.15 News, 2.25 News, 2.35 News, 2.45 News, 2.55 News, 3.05 News, 3.15 News, 3.25 News, 3.35 News, 3.45 News, 3.55 News, 4.05 News, 4.15 News, 4.25 News, 4.35 News, 4.45 News, 4.55 News, 5.05 News, 5.15 News, 5.25 News, 5.35 News, 5.45 News, 5.55 News, 6.05 News, 6.15 News, 6.25 News, 6.35 News, 6.45 News, 6.55 News, 7.05 News, 7.15 News, 7.25 News, 7.35 News, 7.45 News, 7.55 News, 8.05 News, 8.15 News, 8.25 News, 8.35 News, 8.45 News, 8.55 News, 9.05 News, 9.15 News, 9.25 News, 9.35 News, 9.45 News, 9.55 News, 10.05 News, 10.15 News, 10.25 News, 10.35 News, 10.45 News, 10.55 News, 11.05 News, 11.15 News, 11.25 News, 11.35 News, 11.45 News, 11.55 News, 12.05 News, 12.15 News, 12.25 News, 12.35 News, 12.45 News, 12.55 News, 1.05 News, 1.15 News, 1.25 News, 1.35 News, 1.45 News, 1.55 News, 2.05 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News, 5.05 News, 5.15 News, 5.25 News, 5.35 News, 5.45 News, 5.55 News, 6.05 News, 6.15 News, 6.25 News, 6.35 News, 6.45 News, 6.55 News, 7.05 News, 7.15 News, 7.25 News, 7.35 News, 7.45 News, 7.55 News, 8.05 News, 8.15 News, 8.25 News, 8.35 News, 8.45 News, 8.55 News, 9.05 News, 9.15 News, 9.25 News, 9.35 News, 9.45 News, 9.55 News, 10.05 News, 10.15 News, 10.25 News, 10.35 News, 10.45 News, 10.55 News, 11.05 News, 11.15 News, 11.25 News, 11.35 News, 11.45 News, 11.55 News, 12.05 News, 12.15 News, 12.25 News, 12.35 News, 12.45 News, 12.55 News, 1.05 News, 1.15 News, 1.25 News, 1.35 News, 1.45 News, 1.55 News, 2.05 News, 2.15 News, 2.25 News, 2.35 News, 2.45 News, 2.55 News, 3.05 News, 3.15 News, 3.25 News, 3.35 News, 3.45 News, 3.55 News, 4.05 News, 4.15 News, 4.25 News, 4.35 News, 4.45 News, 4.55 News, 5.05 News, 5.15 News, 5.25 News, 5.35 News, 5.45 News, 5.55 News, 6.05 News, 6.15 News, 6.25 News, 6.35 News, 6.45 News, 6.55 News, 7.05 News, 7.15 News, 7.25 News, 7.35 News, 7.45 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News, 12.35 News, 12.45 News, 12.55 News, 1.05 News, 1.15 News, 1.25 News, 1.35 News, 1.45 News, 1.55 News, 2.05 News, 2.15 News, 2.25 News, 2.35 News, 2.45 News, 2.55 News, 3.05 News, 3.15 News, 3.25 News, 3.35 News, 3.45 News, 3.55 News,







## Tel Aviv Cinemas

Commencing Saturday, September 2, at 7.15 p.m. and 9.30 p.m.  
Weekdays at 4.30, 7.15, 9.30 p.m.  
See times of performance of individual cinemas

**ALLENBY** Tel. 57820  
3rd week  
Louis De Funès

**SUR UN ARBRE**  
**PERCHE**  
Geraldine Chaplin

**BEN YEHUDA**  
Tel. 228409  
10th week  
A witty imaginative tension film  
ANITA STERNBERG  
GEORGE HILTON

**La Coda Dello Scorpione**  
Adults only

**GENERAMA**  
6th week  
2 shows 7.15, 9.30

George Peppard  
Michael Sarrazin  
Christine Belford

**"The Groundstar Conspiracy"**  
TECHNICOLOR PANAVISION

**CHIEN** Tel. 282288  
2nd week  
DAVID McCALLUM  
SUSAN STRASBERG

**Hauser's Memory**  
4.30, 7.15, 9.40

**EDEN** Tel. 57460  
The Indian Film  
**MARYADA**  
RAJ KOMAR  
JALAS SINA  
4, 6.45, 9

**ESTHER** Tel. 236610  
10th successful week  
CHARLES BRONSON  
URSULA ANDRESS  
ALAIN DELON  
TOSHIRO KUNENE  
**RED SUN**  
Adults only  
Sat. 7.30, 9.30  
Weekdays: 4.30, 7.15, 9.30

**GAT** Tel. 207888  
10th week  
WALT DISNEY  
**THE ARISTOCATS**  
A Cat of fun for young and old

In Colour 4.30, 7.15, 9.15

**ORIENTATION** Tel. 57952  
Israel's Premiere  
of  
**KOTCH**  
with  
WALTER MATTHAE

**DAN-RIVIERA**  
Tel. 55851  
10.15, 2.4, 7.15, 9.30  
ROBY SCHINDLER  
**LA CALIFFA**

**GORDON** Tel. 244378  
16th week  
**THE GARDEN OF THE FINZI-CONTINI**  
The film by SICA  
VITTORIO DE SICA  
The best film of 1972  
Sat. 7.30, 9.30

**MOD** Tel. 226220  
4.30, 7.15, 9.30  
4th week

**SKYJACKED**  
CHARLTON HESTON  
YVETTE MIKHEUX  
M.G.M. in colour

**MAXIM** Tel. 287467  
3rd week  
**The Fearless Vampire Killers**  
SHARON TATE  
4.30, 7.15, 9.30

**MOGRABI** Tel. 58351  
4th week

**SIDNEY POITIER**  
A WALTER MIRISCH PRODUCTION  
**"THE ORGANIZATION"**  
COLOR United Artists  
7.15 - 9.30

**OPHIE** Tel. 613321  
9th week  
National Premiere  
**WARREN BEATTY**  
**GOLDIE HAWN**

**TOHELET** Tel. 449350  
Oto Preminger's film  
**Tell Me That You Love Me**  
JUNIE MOON  
LISA NINELLI  
4.30, 7.30, 9.30

**RAMAT AVIV** Tel. 412761  
**DIRTY HARRY**  
CLINT EASTWOOD

**STUDIO** Tel. 53817  
4th week  
John Schlesinger's Film  
**"Sunday Bloody Sunday"**

**ORLY** Tel. 284025  
4 Babov Maccabi  
Fully airconditioned  
8th and last week  
**ADRIFT**  
PAULA FREIHOFER  
Matinee at 11 a.m. 5.30 & 8.30  
4th week  
**A Boy Named Charlie Brown**

**THE HEIST**  
Written and Directed by  
**RICHARD BROOKS**  
A Columbia Picture  
ADULTS ONLY

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Fully airconditioned  
8th and last week  
**ADRIFT**  
PAULA FREIHOFER  
Matinee at 11 a.m. 5.30 & 8.30  
4th week  
**A Boy Named Charlie Brown**

## Jerusalem Cinemas

Commencing Saturday, September 2, at 7.00 p.m. and 9.00 p.m.  
Weekdays: 4.30, 7.00 and 9.00 p.m.

**ARNON** Tel. 234829  
Saturdays at 7.00 & 9.00 p.m.  
Weekdays: 4.30, 7.30 & 9.30 p.m.

**Tales of Beatrice Potter**  
with dances of the Royal Ballet  
Colour

**CHEN** Tel. 222955  
4th week  
**LES BIDASSES EN FOLIE**  
with  
JACQUES DUVELLO

**EDEN** Tel. 223829  
From Friday at 3 p.m.  
ROBERT HERRFORD  
MICHAEL POLLARD  
In a film about today's youth

**Little Fauss and Big Holsey**

**EDISON** Tel. 234056  
A great adventure film  
**Three Supermen in the Jungle**  
with  
NORD FLANISS  
GEORGE UORHIN  
SOL HURBERS  
Colour

**SEMADAR** Tel. 38742  
6th week  
Perf. at 6.30 and 8.45  
JULIE CHRISTIE  
ALAN BATES  
In  
**Far From The Madding Crowd**

**HABIRAM** Tel. 232368  
From Friday at 3 p.m.  
**VALDEZ IS COMING**  
HURT LANCASTER  
SUSAN CLARK  
Colour

**JERUSALEM** Tel. 36067  
HURT LANCASTER  
DEAN MARTIN  
**AIRPORT**  
Perf. at 6.30 and 9.15 p.m.

**ORION** Tel. 222914  
5th week  
The Jewish love story for the whole family  
**NURIT**  
with  
SASSI KESHEH  
YONA ELJANE  
AHIL ELIAS  
English and French subtitles

**OBENA** Tel. 224735  
ONAH SHARIF  
JEAN PAUL BELMONDO  
DYAN CANNON  
**The Burglars**  
For Adults Only - Colour

**RON** Tel. 234704  
From Friday at 3 p.m.  
LEE TAYLOR YOUNG  
**The Gang that Couldn't Shoot Straight**  
4, 7, 9

**AMPHITHEATRE** Tel. 604018  
CATHERINE SPAAK and CLAUDE RICH in  
**SO MUCH LOVE**  
Cinemascope and colour  
For adults only

**ARMON** Tel. 604848  
Ventilated Hall  
OLIVER REED  
CANDICE BERGEN  
GENE HACKMAN  
in  
**THE HUNTING PARTY**  
A rich man's sport  
In colour For adults only

**ATZMON** Tel. 689098  
2nd week  
A great Israeli love story  
**NURIT**  
Starring  
SASSI KESHEH  
TONY CURTIS  
LAURENCE OLIVIER  
JEAN SIMMONS  
in a great historical film

**BET ROTHSCHILD** Mt. Carmel Tel. 32740  
A beautiful film directed by Agnes Varda  
**LE BONHEUR**  
Perf. at 8.45, 9.00 on Sat., Tues., and Thurs.

**CHEN** Tel. 668272  
16th week  
**THE DECAMERON**  
A film by PIER PAOLO PASOLINI  
For adults only  
In colour  
No compl. tickets  
Perf. 7.30, 9.15 p.m.  
Airconditioning

**MORIAH** Tel. 242477  
Airconditioned  
7th week  
FRANCE HILL  
BUD SPENNER  
in the world box office hit  
**THEY CALL ME TRINITY**  
in colour  
Perf. at 6.45, 9.00

**SHAVIT** Tel. 85845  
MICHAEL GAINES  
in his most successful role  
**TOO LATE THE HERO**  
in colour  
Perf. all week at 8.45, 9.00

**SHDEROTH** Tel. 624054  
13th week  
ALAIN DELON  
ANDRE BUVRIL  
YVES MONTAND  
in the great suspense film  
**LE CIRCLE ROUGE**  
(with English translation)  
Adults only  
4.30, 7.15, 9.30

**TOHELET** Tel. 449350  
Oto Preminger's film  
**Tell Me That You Love Me**  
JUNIE MOON  
LISA NINELLI  
4.30, 7.30, 9.30

**RAMAT AVIV** Tel. 412761  
**DIRTY HARRY**  
CLINT EASTWOOD

**STUDIO** Tel. 53817  
4th week  
John Schlesinger's Film  
**"Sunday Bloody Sunday"**

**ORLY** Tel. 284025  
4 Babov Maccabi  
Fully airconditioned  
8th and last week  
**ADRIFT**  
PAULA FREIHOFER  
Matinee at 11 a.m. 5.30 & 8.30  
4th week  
**A Boy Named Charlie Brown**

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Written and Directed by  
**RICHARD BROOKS**  
A Columbia Picture  
ADULTS ONLY

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Matinee at 11 a.m. 5.30 & 8.30  
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8th and last week  
**ADRIFT**  
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Matinee at 11 a.m. 5.30 & 8.30  
4th week  
**A Boy Named Charlie Brown**

## Haifa Cinemas

Commencing Saturday, September 2, at 7.00 p.m. and 9.00 p.m.  
Daily at 7.00 and 9.00 p.m. - Matinee at 4.00 p.m.

**MIRON** Tel. 689098  
From Fri. six nonstop parts.  
The big suspense action-filled hit  
**TEMPO DE MASACRE**  
with FRANCO NERO and GEORGE HILTON  
in Technicolor

**ORAH** Tel. 684017  
3rd week  
Airconditioned  
VITTORIO DE SICA'S best film winner  
1972 Academy Award  
**The Garden Of The Finzi-Contini**  
with HELMUT BERGER  
DOMINIQUE SANDA  
in colour. No compl. tickets.

**ORAH** Tel. 684017  
3rd week  
Airconditioned  
VITTORIO DE SICA'S best film winner  
1972 Academy Award  
**The Garden Of The Finzi-Contini**  
with HELMUT BERGER  
DOMINIQUE SANDA  
in colour. No compl. tickets.

**ORAH** Tel. 684017  
3rd week  
Airconditioned  
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1972 Academy Award  
**The Garden Of The Finzi-Contini**  
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DOMINIQUE SANDA  
in colour. No compl. tickets.

**ORAH** Tel. 684017  
3rd week  
Airconditioned  
VITTORIO DE SICA'S best film winner  
1972 Academy Award  
**The Garden Of The Finzi-Contini**  
with HELMUT BERGER  
DOMINIQUE SANDA  
in colour. No compl. tickets.

**ORAH** Tel. 684017  
3rd week  
Airconditioned  
VITTORIO DE SICA'S best film winner  
1972 Academy Award  
**The Garden Of The Finzi-Contini**  
with HELMUT BERGER  
DOMINIQUE SANDA  
in colour. No compl. tickets.

**ORAH** Tel. 684017  
3rd week  
Airconditioned  
VITTORIO DE SICA'S best film winner  
1972 Academy Award  
**The Garden Of The Finzi-Contini**  
with HELMUT BERGER  
DOMINIQUE SANDA  
in colour. No compl. tickets.

**ORAH** Tel. 684017  
3rd week  
Airconditioned  
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